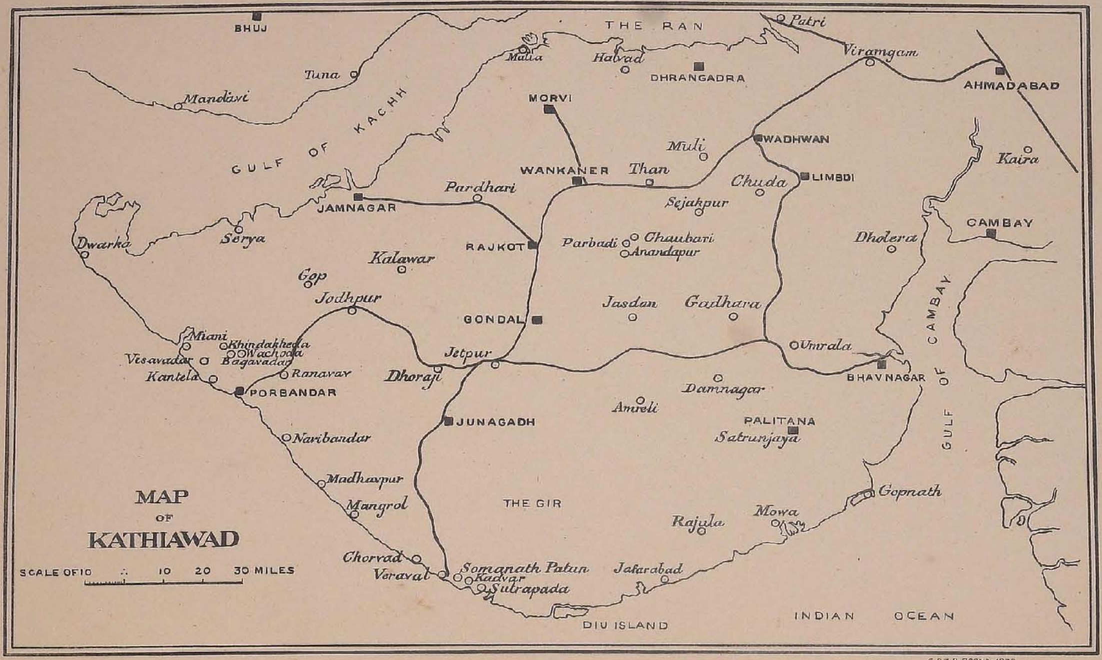
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Pardhari
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Kalawar
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BHAVNAGAR
Miani
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Wachoda
Bagavadar
Visavadar
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Ranavav
PORBANDAR
Dhoraji
Jetpur
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PALITANA
Satrunjaya
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AND OTHER MEDIÆVAL TEMPLES IN KĀṬHIĀWĀD

BY

HENRY COUSENS, M.R.A.S.

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INTRODUCTION.

THE geoprаphical position of Kāṭhiāwād, or Saurāshṭra as it was originally called, almost surrounded as it is by water, cuts it off from the rest of the mainland, save in the north where, by a narrow neck, it joins on to northern Gujarāt. Its isolation was, perhaps, in olden times, more complete than it is now, when the gulf of Kachh, in its upper reaches, penetrated further inland and was not so far separated from the head of the gulf of Cambay. Its connection with Gujarāt and Rājputānā, on the north, has resulted, especially in mediæval times, in its historical associations with those countries being very closely interwoven. From early days the peninsula has thus formed a complete *cul-de-sac* to invasions from the north, not only of tribes bent upon exploiting new regions and seeking new homes, but also of architectural styles and modes of worhisp which, filtering southwards through the Panjāb and Sind, entered the country only to be brought up against its encircling belt of waters, and to spread along its southern shores. Hence the prevalence, in these parts, in early times, of Sun-worship, and temples whose ruins show a remarkable likeness to those to be found in the valleys of Kāśmīr.

The whole of the southern and south-eastern districts constitute classic ground, for it was here that Kṛishṇa lived and carried out many of his exploits after his departure from Mathura; and it was here, also, in the vicinity of the sacred city of Prabhās-Pattan, that he eventually met his death at the hands of a careless hunter. To describe his achievements in this region would be to repeat much of what may be found in any book upon Hindu mythology. In those early days, when he is supposed to have lived, Saurāshṭra was only populated, to any extent, around its shores, and the central portion of the peninsula was clothed with forests and was practically unoccupied: it is in the southern and south-eastern parts that the oldest remains are found. For relics of a far-away prehistoric age we have only to go to the little island of Perim, off the coast near Gogo, where the bones of long-extinct mammals are to be found, and where the fossilized mammoth has been succeeded by two monolithic elephants, one of which still stood intact upon the shore in 1840.[1] In this south-eastern corner of Kāṭhiāwād we have the sites of the ancient towns of Valabhī, Mul Dwārka (the ancient Dwārka, said to have been destroyed by a tidal wave on the death of Kṛishṇa), Madhavpur, where Kṛishṇa married Rukminī, Tulshishyam, Sudamapuri (Porbandar), Śrīnagar, Vāmaṇsthalī (Wanthalī), and others;

[1] *Journ. Bombay Branch, R. A. S.*, I, 10 ff.

the Buddhist cave-temples at Junāgaḍh, Talāja, Sānā, Dhānk and Siddheśvara; and the sacred hills of Girnār and Pālitānā. In mediæval times, however, central Saurāshṭra must have been well populated, as we can gather from the very numerous ruins of highly decorated stone temples such as are found at Sejakpur, Thān, Ánandapur, Parbadi, Chaubāri and Wadhwān; and it is with these, and the famous shrine of Somanātha at Prabhās-Pattan, together with some along the south coast, that we are concerned in this monograph. The cave-temples have already been fully described,[1] and the important site of Valabhī, dating from the fifth century A.D., has not yet been sufficiently explored to include it.

Saurāshṭra was included in one of the four provinces into which Chandragupta divided his kingdom about B.C. 322, and the Sudarsana lake, near Junāgaḍh and beneath the slopes of Girnār, mentioned in the inscription on the famous Aśoka rock at that place, was constructed by Syena Pushyagupta, governor of the province under that emperor.[2] Aśoka, though he caused his famous edicts to be published here upon this rock, did not, himself, visit Saurāshṭra. After the Mauryas, Saurāshṭra remained under Pushyamitra of the Sunga dynasty until B.C. 155, after which it was conquered and annexed by Menander, king of the Panjāb and Kābul. Later, followed the Sakas, who established the dynasty of Satraps, or Kshatrapas, when Nahapāna, the second Kshatrapa king was overthrown by the Andhras, and, about 338, Saurāshṭra was added to the Magadh kingdom. After the death of Skandagupta, about A.D. 470, the *Bhaṭṭārka*, or commander-in-chief, of the Hūnasi entered Saurāshṭra, took possession, and, declaring his independence, established the line of the Valabhī kings which lasted for nearly three hundred years. He placed a governor at Vāmaṇsthalī and founded Valabhīnagar, a city which was, later on, visited by the Chinese pilgrim Hwien Thsang. It is recorded in a copper plate grant, which was found at Katpur, and is now in the Bhāvanagar museum, that Sun-worship was followed by the Valabhī king Dhārasena II (A.D. 571).[3]

After the fall of Valabhī, the chief inhabitants of Saurāshṭra were the Rājputs, as represented by the Jeṭhwās, Chavadas and Walas, the latter supposed to be a survival of the Valabhī dynasty. There were also the Ahers, Rabaris, Mers, Bhils and Kolis. The Jeṭhwās were the oldest Rājput race in Saurāshṭra, their ancestors being supposed to have been the Scythians of the north, who were settled in Kāśmīr in the first century A.D. The present home of the Jeṭhwā family is Porbandar, and it is in this district that those very early shrines are principally found which are so like those met with in Kāśmīr of the same age. The Jeṭhwās were, at first, established at Śrīnagar, not far from Por-

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[1] *Report on the Antiquities of Kāthiāwād and Kachh*, by Jas. Burgess, 1876.

[2] The bursting of the dam of this lake, about A.D. 150, and again in the time of Skandagupta, about A.D. 457, when, on the repair of the same by Chakrapalita, governor of Vāmaṇsthalī, a temple was built to Vishṇu, is recorded in this inscription.

[3] " It is certainly the case that there were early Sun-worshipping tribes in India....... We know of Sun-worship and Serpent worship in Kāśmīr; we hear of it among the ancient Saurā of Saurāshṭra and the Bāla (or originators of Valabhīpura); the Kāṭhi, vassals of the Bāla, are still Sun-worshippers (*Archæol. Report*, II. 34). ' *Jour. Royal Asiatic Society*, 1899, p. 519.

bandar; subsequently they built and fortified Ghumlī in the Barda hills, where the ruins of the finest of these old temples are found, whence they moved to Rānpur about 1313, after Ghumlī had been conquered and destroyed by the Jadejas, under Jām Bamanioji from Kachh; and then, in 1574, to Chāyya, a mile and a half east of Porbandar. Jeṭhwā bards relate that the fourth ruler of Ghumlī built the temple of the Sun at Śrīnagar in Saurāshṭra.

After the destruction of Valabhīnagar, Anhiḷḷavāda-Pattan, in northern Gujarāt, rose to importance; and it is with the rulers of that state that Saurāshṭra became more intimately connected, and with whom we are more particularly interested in the later mediæval temples in the province. The founder of this dynasty was Wan Rāj of the Chāvadā family, whose members are reputed by some to have been Sun-worshippers. Other tribes settled down in turn, in different parts of the peninsula, amongst them being the Gohels who established themselves at Māngrol in the eighth century. The Mers are supposed to have come from the north with the Jeṭhwās, and those of them who entered Saurāshṭra settled down about Porbandar. At the installation of a Jeṭhwā prince, at that place, a Mer has the privilege of making the blood-mark upon his forehead. The Chudasamas, who settled at Vāmaṇsthalī (Wanthalī), originally came from Sind; and, about A.D. 875, Rā Chuda founded the Chudasama dynesty which lasted for nealry six hundred years, when the dynasty and state were engulfed in the flowing tide of Muḥammadan conquest.[1] The Chudasama ruler Grāharipu or Grāhario I, an Abhīr, or shepherd, by caste, built the fort of Junāgaḍh, now known as the Uparkot, and it was against this chief that the Solanki ruler of Gujarāt, Mulrāj, after a dream in which Mahādeva appeared to him, marched from Anhiḷḷavāda-Pattan to punish him for harassing the pilgrims on their way to Somanātha-Pattan. This Grāharipu lived at Vāmaṇsthalī "the city rendered splendid by the flags of Hanumān and Garuḍa," and, as the ruler of Saurāshṭra Deśa, killed the pilgrims going to Prabhāsa, and cast their flesh and bones entire in the way, so that though people wished to go to that *tīrtha*, no one could do so from this terror. He ate the flesh of animals and drank spirituous liquor, and in the fight he fed the *Bhutas* and *Piśāchas* and all their crew with the blood of enemies.[2] He was taken prisoner and died in A.D. 982. After this, Mulrāja went on to Somanātha, and worshipped there before returning to his capital.

The next event of importance, fraught with great menace to the prestige of Hinduism, was the ever memorable invasion of Maḥmūd of Ghaznī in A.D.

[1] They are supposed to have descended from Narpat, chief of the Sammahs of Nagar-Ṭhaṭha in Sind. For an account of them see article by the late Major Watson in volume II of the *Indian Antiquary*, page 312.

There are three inscribed memorial stones in the Bahadur museum at Junāgaḍh which refer to Vāmaṇsthalī, the city of the dwarf *avatāra* Vāmaṇa. The first is dated in Vik. Sam. 1469, and records the death of an ensign named Sūtarāja, with eighteen Rājput companions, in a fight with the troops of the Pādshāh of Delhi, during the reign of Mahārāna Meligadeva, son of Mokalsiṁha. The second, which is dated in the same year and the same reign, records the death of a certain person during a fight with Turushkas (Musalmāns); and the third, which is dated in the same year and day as the preceding, tells us of the death of another hero who seems to have fallen in the same battle. A stone, built into a wall near a gun on the Uparkot at Junāgaḍh, also has reference to the Chudasamas. It is dated at Jirnadurga (Junāgaḍh) in the year Vik. Sam. 1507, during the reign of Maṇḍalikaprabhu Mahīpāla.

[2] *Indian Antiquary*, IV, 73.

1025, and the sack of the temple and city of Somanātha-Pattan. How he marched into Sorath, laid siege to the famous temple, desecrated and looted its shrine, and finally departed laden with spoils, will be found more fully described in the account of the ruins at that place. The story almost reads like a repetition of that of Muḥammad Qāsim's famous siege of Debal and its great temple, when the Arabs first invaded Sind more than three hundred years before. At this time Prabhās-Pattan was nominally under the rule of the Solaṅkis of Anhiḷḷavāda.

About 1090 the Jālā Rājputs settled in Saurāshṭra, having come from Keranti near Nagar Parkar in Sind, and about the same time the Kāṭhis first entered the province. They are said to have migrated from Sind, that great corridor from the north, to Kachh where they established themselves for a time at Pāvagaḍh.[1] They were Sun-worshippers; and leaving their old *thān* in the Panjāb, which became the Mul(old)-thān, established themselves, eventually, at their new Thān in Saurāshṭra. After them the province became known as Kāṭhiāwād. At this time the Chudasama Rās of Vāmaṇsthalī were still the most important rulers in the south, at least, of Kāṭhiāwād, and it was in 1098 that Rā Navaghaṇa II removed his capital to the Uparkot (Junāgaḍh). The famous Siddharāja Solaṅki was now ruling at Anhiḷḷavāda-Pattan, and the influence of the Solaṅkis was being felt more than ever throughout Kāṭhiāwād. He was a great builder, and, consequently, most of the finest old temples of northern Gujarāt are, almost invariably, ascribed to him; indeed, the ordinary villagers, when in doubt of the origin of any old building, unhesitatingly credit him with its construction.[2] But Siddharāja Jayasiṁha was personally connected with Kāṭhiāwād, for he was born in the province, close to the village of Dhāndalpur, four *kos* to the west of Sejakpur, where he afterwards constructed a well and founded Dhundalpur, now Dhāndalpur. There is no doubt, however, that the finest architectural works were carried out by him and his successor, Kumārapāla. Two notable instances of these are the temples of the great Rudra Mālā at Siddhapur and the reconstruction of Somanātha at Prabhās-Pattan; and, about this time, were constructed the beautiful marble temple of Vimala Shā on Mount Abu and the temple of the Sun at Muḍherā.

We now come to the story of the queen Rānik Devī, the details of which will be found in the account of her shrine at Wadhwān. Rā Khengār II, son of Rā Navaghaṇa II, attacked Anhiḷḷavāda-Pattan in the absence of Siddharāja, who was away at the time on an expedition into Mālwā. This unprovoked attack, together with the abduction of Rānik Devī whom he had expected to marry, so incensed Siddharāja that he forthwith marched against Junāgaḍh and slew Rā Khengār. He visited Deva-Pattan and made thank-offerings at the shrine of Somanātha. Having no son, he supplicated Mahādeva for offspring, whereupon the god told him that his borther Tribhuvanapāla's son, Kumāra-

[1] One account of them, just as they emerge from the land of legend, makes them come from Ayodhyānagari in northern India, to Māṇḍavagadh in Mālwā, and from there to Saurāshṭra. From Saurāshṭra they went to Kachh and back again *Indian Antiquary*, IV, 321.

[2] In the north of India the mythical builder is generally Viśvakarma, in the Kanarese districts it is Jakanāchārya; in Khāndesh they are ascribed to the Gāvali Rājās, and in the Dakhan to Hemadpant.

pāla, should succeed him. From Somanātha he visited Girnār, where he worshipped at the temple of Nemināthа; and, before returning to his capital he went to Siṅghapur (Sīhor).

The Gohel Rājputs, who were expelled about 1240 from Khergaḍh, in Mārwār, by the Rāthods, invaded Kāṭhiāwād under their chief Sejaki, and settled down at Sejakpur, a town founded by them and named after their leader. It is at this place that we have the remains of a very fine temple, but it must have been erected some time before their arrival. Sejakji's son, Rān Gohel, built the town of Rānpur in Sam. 1201 (A.D. 1144), which he made his head-quarters, but this was subsequently abandoned for Sīhor which, in turn, in 1723, was given up for Bhāvanagar, now the capital of the Gohels. About 1261 Vāmaṇsthalī is supposed to have been captured from the Rā of Junāgaḍh by a Rāthod chief named Jagatsiṁha, in whose family it remained for over one hundred years, but in 1370 it was recovered by Mahīpāla V. In 1279, during the reign of Rā Maṇḍalika, the devastating forces of the Muḥammadan general Alaf Khān (Sunjar Khān) descended upon the ill-fated shrine of Somanātha at Prabhās-Pattan and destroyed it. In the time of Rā Khengār (1315-1351), Somanātha-Pattan appears to have come into the possession of the Chudasamas, and, during his reign, he "rescued the famous temple from the decay into which it had fallen during the Muḥammadan occupation of the country and restored it to its former splendour."[1] A Persian inscription at Ūnā, not far from Somanātha-Pattan, seems to show that Muḥammadan power was established at that place in A.D. 1358, and that that belt of the country was subject to the emperor Firuz Taghlik, with Zafar Khān as local governor.[2]

At this time things were very unsettled in Kāṭhiāwād, and there was much disorder; moreover, the Muḥammadans were beginning to be much more active than hitherto. Sulṭān Muzafar Khān, holding, under Delhi, the governorship of Gujarāt, began to consolidate a little kingdom for himself, and soon threw off his allegiance to the imperial government. In 1395, after forcing Rā Muktasiṁha out of Junāgaḍh, and placing a Muḥammadan governor there, he made a descent upon the temple of Somanātha and desecrated it; but Rā Melak (1400-1415) in turn, drove his garrison out, but was again driven out himself. Sulṭān Muzaffar's successor, Aḥmad Shāh, established himself at the new city of Aḥmadābād, in independent sovereignty over Gujarāt and as much of the adjacent districts as he could lay hands upon, and henceforth Kāṭhiāwād came under the power of the Muḥammadan kings of Gujarāt. Rā Maṇḍalika, the last independent chief of the Chudasama family, finally, surrendered Junāgaḍh to Sulṭān Maḥmūd Bigarah in 1470, and himself embraced Islām with the title of Khān Jahān. The name of Junāgaḍh was changed to that of Mustafābād, a name it did not retain for long. Rā Maṇḍalika's son was given a *jāghir*, or landed estate, at Shil-Bagasra, near Māngrol, where his descendants remain to this day. Rā Maṇḍalika, himself, subsequently retired to Aḥmadābād where he died and was buried in the Mānek Chok. Musalmān administration was

[1] Wilberforce-Bell's *History of Kāṭhiāwād*, p. 72.
[2] *Indian Antiquary*, VIII, 182.

introduced into Kāṭhiāwād by Maḥmūd. This brings us down sufficiently far for our purpose of elucidating the history of the province so far as it is connected with its architectural remains.

Amongst the earliest architectural remains in the province, apart from the few Buddhist rock-cut caves,[1] are those temples found along the southern shore between Sutrapādā and Miāni. They have such a striking resemblance to the early shrines in Kāśmīr, such as the old Sun temple at Mārtand, of the middle of the eighth century, that we can have little doubt that this particular style was introduced from those northern valleys, probably by the Sun-worshipping ancestors of the Mers whom we find occupying this part of Kāṭhiāwād. Standing out conspicuously by its size and purity of style is the old ruined shrine at Gop (Plates XXVII and XXVIII), which is thought to be the oldest structure in Kāṭhāwād.[2] Though there are but the interior walls and the roof of the *cella*, the latter is so markedly Kaśmirian that there can be no doubt of its origin; but the gulf between it and the later temples of the Solanki period is so great that it is not easy to detect any connection between them, even allowing for the three hundred years or so which elapsed between. Unfortunately, no remains of this intervening period exist of any certain date. But a close inspection of these buildings will discover features which, very prominently displayed in the earlier, are found in a less pronounced and modified form in the later. The transition, certainly, is not very marked, yet it can, to some extent, be traced. Besides the stepped-out pyramidal roof, with its prominent little window-like arched niches, another marked similarity to the Kaśmirian temples is found in the trefoil arches seen around the basement. This is not seen again in Kāṭhiāwād, unless it can be detected in the trefoil form given to the little arched niches as seen on the roof of the temple of Sūrya at Sutrapādā.[3] The temple at Gop was not built by 'prentice hands; expert masons and sculptors, accustomed to this particular class of work, must have been imported from the north for the building of this temple, and there could not have been much interval of time between the northern shrines and this example at Gop for any transition or modification to have crept in. But, once separated from the fountain of their inspiration, the descendants of these craftsmen lost touch with their earlier canons, and gradually debased the original style through such steps as may be found in the examples at Bileśvara and Sutrapādā (Plates XXXVI-XLII). It is between these last and the Solanki temples that the great gap occurs in any possible continuity.

Between these and the earlier Dravidian temples of the south, especially exemplified in those at Paṭṭadakal and Aihole in the Bijāpur district, are found some analogous features, which may possibly be accidental. These early Mer temples, if I may so call them, have in their *śikharas* or towers the same stepped

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[1] Dr. Burgess' *Report on the Antiquities of Kāṭhiāwād and Kachh* describes remains at Junāgaḍh and Girnār, the caves of Talāja, Sānā, Dhānk and Siddheśvara, and the temples at Ghumlī and Gop.

[2] *Report on the Antiquities of Kāṭhiāwād and Kachh*, p. 187.

[3] This trefoil arrangement of the niche is seen in some of the more ornate Chālukyan temples, especially in that of Kāśiviśveśvara at Lakkundi in the Dhārwār district.

out pyramidal arrangement of heavy horizontal mouldings, quarter round in section, and the same comparatively plain walls, decorated, when decorated at all, with shallow pilasters at intervals, so totally unlike the much-cut-up and highly decorated walls of the Solanki period. Their plans, too, in their simple designs, are much alike. Indeed, the older Dravidian and the later decorated Chālukyan correspond, not only in their contrast of styles, but even in their dates, the gap included, with these two styles in Kāṭhiāwād.

The little arched niches upon the tower, with, sometimes, little heads looking out from them, are but small imitations of the great arched façades of the *chaitya* or cathedral caves of the Buddhists—as at Kārli, for instance—and they decrease in number in each row up to a single one at the top of the tower.[1] They have also been looked upon as following the general outline of the *dāgoba*. These supply an explanation of the similar arrangement of little loops, or arches, upon certain early Buddhist coins, such as were dug up on the Brahmāpuri hill at Kolhāpur, and may also be seen on certain Indo-Bactrian coins.[2] The symbol simply represents a temple, often with a tree beside it, possibly the temple at Buddha Gaya and the Bodhi tree.

In the Sutrapādā temple the horizontal mouldings of the tower are not so heavy or conspicuous, and they are further broken up by the introduction of more vertical lines in the general design: the doorways and pillars have lost the cave-like character they possess in the earlier examples. Between the Sutrapādā temple and those of the Solanki period, there is, as I have said, a great gap without traces, so far as we know, within the borders of Kāṭhiāwād, of any intermediate steps leading from the one to the other. To the north, in Rājputānā, some such examples may be found, but they are so close to the Solanki period that there is still a very long period between. Possibly, as is seen elsewhere, there was a time of brick-building; and, as bricks were more easily handled than large blocks of stone in the construction of the houses of the villagers, the ruins of temples of this time, if such did exist, would have been soon cleared away. That the builders could reproduce in moulded brick most of what they did in stone is clear from the many temples, in that material, in different parts of India, of the seventh to the ninth centuries, whose ruined fabrics still survive. The origin of the Solanki style, and with it that of north and central India of the same period, which is close akin to it, is a question requiring much thought and study, but is a subject too lengthy to be discussed here. Though we can trace some of the earlier features, in a very modified form, in the later work, such as the little window-like niche, which became, in some examples, so far modified and reduced as to be hardly distinguishable, as in the little shrine of Rānik Devī at Wadhwān (Plates LV and LVI), there is no connection between the straight plain walls of the former and the more elaborately recessed and intricately moulded walls of the later, the very plans,

[1] In Mārwār they are called *ghode-ki-nāl*, or horse-shoes; Cunningham calls them "bosses," which they are not. There is a temple of the same class at Bhātund (Rājputānā) where these *chaitya*-niches have little heads in them.

[2] See *Princep's Antiquities*, II, Plate XLIV.

too, being very different. Plain walls and mouldings do not necessarily mean age, though, as a general rule, the older the building the plainer and more severe it is in design and details; but there is always a vigour in the older work that is generally absent in the later. Details of the construction of these later Solanki temples will be found in a previous volume upon the architecture of north Gujarāt and need not be repeated here.

The weak points in the construction of these temples are the poor foundations, the masonry without cementing material, and beams unable to bear the great weight piled upon them. In the better class of these buildings, in northern Gujarāt, the stone temple is often raised upon a brick foundation; but, as the foundations, whether brick or not, were not sufficiently deep and solid, the least subsidence of the ground, below, brought down the walls in a crumbling heap, the stones having been piled dry one upon the other. In some cases, wooden or iron cramps have been used, but these simply split the stone away whenever any unequal strain was brought upon the coupled blocks.[1] The want of mortar or other cementing material, and binding or through-stones, is responsible for the stones sliding upon their beds, and the walls falling to pieces, the outer shell frequently parting company with the inner which has remained standing intact. The failure of beams by cracking, which has been the commonest failure of all, has been due to too great a span for the section, and the inferiority of the stone used. Thus it has come about that great numbers of these old temples have rolled down, wholly or in part, like a house of cards.

The material used in these buildings has mostly been a local sandstone, which, in its soft and warm shades of yellow, red, or brown, is very effective from a colour point of view; and much of it, as in the temple at Sejakpur, retains the crisp cut edges of the mason's work as fresh as when it first left his hands. But the builders were not always happy in the selection of their stone, for we find, occasionally, blocks used in important positions, where fine work was wrought upon them, now weathered away to a corroded and spongy surface, with its surface-tracery totally obliterated. Marble, which was used to some extent in Gujarāt and Rājputānā, is seldom seen in Kāṭhiāwād in old work; it was too far from the quarries in the north, nevertheless the sculptors carried out almost as fine work in the baser material. Though marble produced most exquisite interiors, with its creamy chasteness, when exposed to the weather, it frequently turned to a dirty-looking smoky black, and in this position it was not equal in effect to the sandstone.

True arching was not practised by the Hindu architects; they either did not know how to construct an arch or they were suspicious of its stability, consequently the pillar and lintel method of construction was universal. The domical roofs, over the larger halls, were constructed by a horizontal corbelling arrangement, each ascending ring of stones being corbelled inwards over that

[1] At Khajarāhā, in Central India, and at other places, iron cramps have been very freely used, but all exposed upon the surface have been dug out by the people for the sake of the metal. They were used in Buddhist *stūpas* in the north of India.

below, and the ultimate gap at the finial was closed by a flat slab, or, as in the elaborately decorated ceilings, by a beautiful hanging pendant. There were no true radiating voussoirs. The haunches, and the outer edges of these rings of stones, were weighted and kept in place by the heavy pyramidal mass of the exterior of the dome. This style of construction was also followed by the Hindu architects who erected the earlier mosques and tombs, in great part of pilfered temple material, for their Muhammadan masters.

With regard to decoration and image sculpture, in which Hindu craftsmen delighted, they did not spare it where funds allowed, but freely gave of their best. But they rather overdid it in these Solanki temples, at least from a European point of view. Unlike the architects of the older shrines, who seemed to understand the necessity of plain surfaces as a counterfoil to ornament, they practically ignored them altogether, and so crowded up decoration, moulding, and images, that it almost wearies the eye, which longs for a clear spot to rest upon; and, when these were further cut up and criss-crossed by a multitudinous arrangement of projections and recesses, as they run round the building in continuous bands, they became well-nigh bewildering. The arabesque and florid ornament, in itself, is often superb and exceedingly rich and delicate, but images were, as a rule, a failure. The only living creature they portrayed with any degree of success was the elephant; the ill-proportion of the human form—the absence of muscular development in the male, and the exaggeration of the thighs and breasts of the female—is painfully apparent. The heads are too large for the height, and the eyes are bad. Had the drapery been more in evidence, it would, in great measure, have improved matters by hiding much of these defects; but, perversely, the sculptor reduced the drapery to a minimum, merely indicating it by a few lines, for the express purpose of exhibiting the form. Like Vivian's, the dress of his goddess "more expressed than hid her." In these temples the pose of the image became very stereotyped, so that the representation of a deity, in the same incarnation or form, is always repeated in exactly the same pose on every shrine. The sculptors had cut-and-dried drawings for each, and they never seem to have exercised their own ideas or to have departed a hair's breadth from orthodox lines. In very early work this was not so marked, and figure sculpture had a verve and vigour about it. The horse was about the worst portrayed of any animal.

Among the images of Hindu deities, that of Sūrya, or the Sun-god, is frequently found, which, as an exotic, was brought into India with Sun-worship from central Asia. It has been added to the Hindu pantheon, and occurs upon temples dedicated to that deity, but sparsely upon others. On the fine old Sun-temple at Muḍhera, but a few miles out of Kāṭhiāwād on the north, his image occurs scores of times, occupying all the more important positions, including the dedicatory block above the hall doorway. The shrine had been blown up and destroyed, but his seat, with his seven horses, was found buried in the debris. He is the only god represented as wearing boots, which are of the Persian pattern, reaching almost to the knees, with slightly turned-up pointed toes, and apparently made of soft pliable leather. He is also the only deity with but two

arms. In Wilkin's *Hindū Mythology*, the writer says that Sūrya, in the Purāṇic age, is described as having four arms, but this evidently does not refer to this Persian importation, for, among the hundreds of images in all parts of the country that I have seen, I have never come across one with more than two. Very rarely, indeed, is he found barefoot. I know of only two examples—one illustrated in Bendall's *Journey of Literary and Archæological Research in Nepal and Northern India* and one at an old Chālukyan temple in the Dhārwār district. He is generally represented standing full to the front, holding in each hand, by its stalk, a full blown lotus, in the conventional form of a rosette. Usually, a female figure stands upon either side of him, supposed to be his wives Sangnā and Chhāyā. In their place, in the Nepāl image, two male figures attend him, one holding a sword and the other a fly brush. In Rājputānā he frequently has a long two-edged straight sword placed horizontally across behind the middle of his back, but this feature I have not seen elsewhere, nor do I know its meaning. Beneath him, are often shown the seven horses of his chariot, prancing forward, with Aruna (the Dawn) driving. A very spirited representation is found upon the wall in the courtyard of the great monolithic temple of Kailaśa at the Elura caves. The building of a temple to the Sun as early as A.D. 437-8, at Dasapura (Mandsor), is recorded in an inscription at that place, which, suffering from neglect, was repaired in 473-4. Curiously, the name Khurāsan, whence Sun-worship appears to have come, is found in the name of two villages (Khurāsa) in the vicinity of Junāgaḍh, at one of which a Sun-temple existed.

"The country of Soreth has always been one full of attraction for the Hindoo; it is to him an earthly paradise, a land of clear rivers, of well-bred horses, of lovely women,—it is more, it is a holy land, to the Jain the land of Ādeenāth and Urisht Nemee, to the orthodox Hindoo the country of Muhā Dev and Shree Krishn. The follower of the Teerthunkers turns his pilgrim-thoughts towards the holy mountains of Girnār and Shutroonjye; the servant of Vishnoo thinks of Soreth as each morning he places on his forehead the teeluk of Gopee Chundun; the worshipper of Shiva sounds with a conch shell of Soreth the praises of the victorious Shunkur; while the Rajput and the bard extol the gallantry of Rā Khengār, or lament the fate of Rānik Devee, or, perchance, at evening, meeting beneath the village tree, when the hooka bubbles, and the wandering stranger tells his tales of other lands, repeat the verse,—

> 'In Soreth are jewels five,
> Horses, rivers, women;
> Somnāth the fourth;
> Fifth, Huree's presence.'

"Nor is the Moḥummedan less eager in his praise. 'Fortune', says the Meerāt Sekundaree, 'seems to have selected this territory from the most fertile spots of Malwa, Candeish, and Goozerat, to present to the view at once all that was valuable in those countries; but to all the advantages which it derives from its soil, in common with those provinces, it possesses in its ports another, which they cannot boast of, from which its merchants obtain wealth, and the inland countries many of those luxuries so much in demand'."

SOMANĀTHA-PATTAN.

OF all the shrines of Western India—and their name is legion—there has been none so famous in the annals of Hinduism as the temple of Somanātha at Somanātha-Pattan, on the southern shore of Kāṭhiāwād, one of the twelve pre-eminent *jyotir-liṅgas* which are scattered throughout India; nor is there one that claims greater antiquity than this abode of the "Lord of the Moon",[1] for does not its story go back far into the mists beyond the furthest horizon of human ken! Many a time has its walls borne the brunt of battle and been levelled by the hand of the barbarian invader, only to rise again from its ashes, like the phœnix, as soon as the enemy had turned his back. The banner of Śiva was again raised aloft above its pinnacles; and the bells, the conch, and the drum once more announced the resumption of worship within.

In history, however, it is chiefly noted for the great expedition that was led against it by Maḥmūd of Ghaznī, in A.D. 1025, when, in the fury of his religious zeal, he took up the challenge of idolatry, and determined, once for all, to wipe out this standing insult to the true God. But, as his great army advanced against this stronghold of their faith, the Hindus shouted their defiance and declared that the mighty Somanātha had drawn them thither into a trap and would certainly annihilate them. But the sad results showed their god failed them in their time of need.

Pattan is a very old town, full of traces of its bygone splendour.[2] Besides the old ruined shrine of Somanātha and its modern shrine, its other remains include the Jāmi' Masjid, said to have been constructed from the materials of a temple of Sūrya (the Sun), which formerly stood upon that spot; the old temple of Parśvanātha, now used as a dwelling, a little way north of the Jāmi' Masjid; an old building known as the *kotha* or arsenal, near the east gate of the town, also used as a dwelling, and portions of the old Hindu eastern and western gateways. Outside the town, on the east, is a temple of Sūrya, standing upon rising ground overlooking the Triveṇi, the junction of the three rivers,

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[1] The other *jyotir-liṅgas* are Mallikārjuna at Śrīsailam in Telingana; Mahākāla at Ujjain; Vaidyanātha at Devagaḍh in Bengal; Rāmeśvara in the island of Rāmeśvaram in southern India; Bhimasaṅkara at the source of the Bhimā; Tryambaka near Nasik; Gautamesa, unknown; Kedareśa on the Himalayas; and Viśveśvara at Banāras.

[2] The name of the town is spelt in different ways. In an inscription in the temple of Harsaṭa Mātā at Verāwal, dated A.D. 1246, it is called Deva-Pattana; it is also spelt this way in an inscription on Girnār; on a modern Gujarāti map it is written Pāṭan, which some writers use, while others make it Paṭṭan. The town is also called Prabhās-Pattan, Rehewās-Pattan, Prabhās-Tīrtha, Śiva-Pattan and Sorathi-Somanātha.

a sacred bathing place. On the west of the town is the Māipuri Masjid, a converted temple, between Pattan and Verāwal, with a step-well near it, containing a finely carved architrave; Mangaluri Shāh's tomb near the last, and Jafar and Muzafar's tomb also near by. Besides the above, there are the following inscribed slabs, namely, two built into the wall of a house by the roadside, a little way inside the western gate; a black slab built into the wall of the east gate; and another in the modern temple of Bhadra Kāli (Plates I—XXII).

Kinloch Forbes thus describes Pattan and its environments as he found them in his day: "The city of Deo Puttun, or Puttun Somnath as it is indifferently called, is situated on the eastern extremity of a bay on the south coast of Kathiawar. The western headland of the same bay is occupied by the port of Verawul, which gives to the locality its more common name of Verawul Puttun. A large and conspicuous, but modern temple of Shiva stands on the edge of the sea about intermediate between the two towns. A few hundred yards in the rear of this temple may be seen the tank called Bhat Koond, the traditional scene of the death of Shree Krishna. Further inland the wild hill district called the 'Gheer' begins to rise, and in the remote distance appears the form of that famous sacred mountain which the people of Kathiawar delight to call 'the royal Girnar.' On the east of Puttun itself three beautiful rivers emerging from a level plain enriched with groves of mango and other trees, meet at a Triveni, held unusually sacred as the scene of the cremation of the body of Krishna. The whole locality indeed is filled with reminiscences of Krishna. The local Brahmins call the neighbourhood 'Vairagya Kshetra' or 'the field of lamentation,' because it is said that Rookminee and the other wives of Krishna became Sutees there. There is the tank called the Gopee Tulow, from which Ramanundee Wairagees and other Vaishnavites procure the white clay, which they call 'Gopee Chundun,' and with which they form the sectarian 'teeluk' on their foreheads. Some of the modern associations of Prubhās, though not distinguished for their classical refinement, are very characteristic of the present state of society in the country. A pilgrimage to Dwarka is not properly concluded without a visit to Prubhās Puttun, and to Prāchee, a sacred place a few miles inland on the bank of one of the rivers which form the Triveni; and these visits are especially efficacious in the case of persons who suppose themselves, or members of their families, to be possessed by evil spirits . . . .

"Puttun Somanath is, in its general aspect, gloomy; it is a city of ruins and graves. The plain on the west side is covered with multitudes of Moosulman tombs, that on the east is thickly strewn with Hindoo pālyas and places of cremation. The loose sand is heaped up by the wind against the black walls of the town, and lies there like snow, reminding one of the white border round a funeral pall. The road to Verawul takes a line a good deal to the north, to avoid the heavy sand, and all traffic that there is passes along it. In the neighbourhood of the old temple there is no motion or sound except in the monotonous rolling of the breakers. The tone of the place impressed me more even than the recollection of its story, with a notion that all the fighting Hindoos and Mahommedans that ever were must at one time or other have come together in this—

well, so-called Wairāgya Kshetra, and have put each other to death. Who knows but that they may make a sort of 'Odin's plain' of it even now, and quit the joys of paradise periodically, like the Scandinavian Einheriar, for the mere pleasure of killing and being killed."[1]

The only parts of the old Hindu town walls, now standing, are portions of the eastern and western gates, with their sculptured and corbelled brackets, underbuilt and strengthened with Muḥammadan arches (Plate I). They were, originally, of the style of the Jhinjuwāda and Dabhoi gates, as described in Dr. Burgess' *Report on the Antiquities of Kāṭhiāwād and Kachh* and *The Antiquities of the town of Dabhoi* in Gujarāt, but they were not so lofty or elaborate.

The old temple of Somanātha is situated in the town, and stands upon the shore towards its eastern end, being separated from the sea by a heavily built retaining wall which prevents the former from washing away the ground around the foundations of the shrine. Little now remains of the walls of the temple; they have been, in great measure, rebuilt and patched with rubble to convert the building into a mosque. The great dome, indeed the whole roof and the stumpy *minārs*, one of which remains above the front entrance, are portions of the Muḥammadan additions. Lieutenant Postans, writing in 1838, tells us that, to within a few years of his visit, the roof was used as a battery for some heavy pieces of ordnance, with which the neighbouring port of Verāwal was defended from the pirates who formerly infested this coast.[2] One fact alone shows that the temple was built on a large scale, and that is the presence in its basement of the *asvathara* or horse-moulding.[3] It was probably about the same size, in plan, as the Rudra Mālā at Siddhapur, being, in length, about 140 feet over all. Though these two buildings were the largest of any in this part of the country, they were by no means remarkable for their size when compared with sacred edifices in Europe. St. Paul's cathedral could contain, comfortably, three such buildings within its walls[4] (Plates II—IX).

The walls, or, at least, the outer casing of them, having in great part fallen, there is revealed, in several places, the finished masonry and mouldfngs of the basement of an older temple, which appears not to have been altogether removed

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[1] *Jour. Bom. Br. Royal Asiatic Society*, VIII, 49.

Lieut. Postans, of the old Bombay Engineers, who visited the place nearly a hundred years ago, gives a long account of the temple of Somanātha (*Jour. As. Soc. Bengal*, VII, 865), and one of the earliest accounts of the temple by a European writer is that by Sir Alex. Burnes (*Jour. R. A. S.*, V, 105). In the *Jour. B. B. R. A. S.* (II, p. 13), James Bird gives an account of the temple, translated from the Appendix to the *Mirati Aḥmadi*.

[2] *Journ. As. Soc. Bengal*, VII, 868.

[3] The basement mouldings of a temple of this period, are always composed of a certain set of string courses, and it is only in the very largest buildings that all are put in. In ordinary sized temples one or more are left out in order to preserve the proportion of the height of the basement to the total height of the walls. When any are left out, they are omitted in a regular order, the horse-moulding being the first to go. Very rarely, indeed, is this rule violated. The great Rudra Mālā at Siddhapur is traditionally related to have had the horse-moulding, and the *jyotir-liṅga* temple at Aunda, in the Nizam's territory, has it, as at Somanātha, in its proper position, that is, between the *gajathara*, or elephant-moulding, and the *narathara*, or band of men. Other temples, with the full complement, are one at Kirādū in Mārwār and one at Rāmgarh in the Kotāh state.

[4] That there were larger temples than these in other parts of India may be gathered from the size of the shrine of the colossal temple, all that remains of it, at Bhojāpur in Bhopal territory, where the shrine door measures about thirty feet by fifteen. The four great pillars in the shrine, and the *liṅga* are the largest I have seen.

when the temple, we now see, was built, portions of this older temple being apparently left *in situ* to form the heart or core of the later masonry. This is very well seen on the south side where some of the lower moulded courses of the plinth of the older temple are disclosed (Fig. 1). For several reasons, I have come to the conclusion that the ruined temple, as it now stands, save the Muḥammadan additions, is a remnant of the temple built by Kumārapāla, king of Gujarat, about A.D. 1169. If this be so, then the older temple, portions of which we find embedded in the walls, was probably that built by Bhīma Deva I (A.D. 1022-1072) soon after the destruction of the temple, that preceded it, by the lieutenant whom Maḥmūd of Ghaznī left behind him at Pattan. Of that temple, made so famous in history by the Sulṭān's attack upon it, not a vestige now remains. Bhīma Deva's, judging by the fragments we see in the present walls, must have been a smaller and much plainer building than Kumārapāla's. Kinloch Forbes says: "I have remarked that the description of the temple of Somnath in Mahmood's time, as it appears in Ferishta, is not applicable to the present buildings, and that there is some ground for considering improbable that the building desecrated by Mahmood would have been returned to by the Hindoos. I have also produced a distinct assertion made certainly more than a century after the time of Bheem Dev, but still made in the deliberate form of an inscription cut in stone in the temple itself, and by persons whose traditional account of the matter was likely to be correct, that the temple was built by Bheem Dev. No one, apparently, was so likely to be the rebuilder as this prince, who led the army that attempted to save Somnath, and who became king on Mahmood's retirement."[1] Forbes considered that the present temple is that of Bhīma Deva, and that the original temple was not upon this spot at all. He says: "It is improbable, on these grounds, that the ruins we now behold are the remains of the temple which Mahmood visited. That temple may possibly have stood at the furthest extremity of the bay, where, on a projecting promontory, are some remains called by the natives, as I believe, the Heera Kot, which

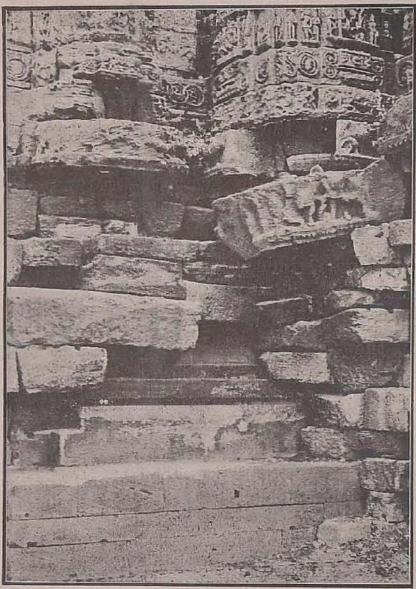

Fig. 1.

[1] *Journ. Bom. Br. R. A. S.*, VIII, 61.

I have not had the opportunity of examining."[1] But, in both surmises, I think he is wrong. Captain Wilberforce-Bell, in his history of Kāṭhiāwād, follows Forbes' opinion, and says that Siddharāja is reported to have undertaken the adorning of Bhīma Deva's temple, but he gives no authority for his statement. Lieut. Postans seemed to think that he saw the temple as it was left by Maḥmūd, but in this he was quite wrong. He was still further out in his idea that "the Somnath was originally a Buddhist temple, afterwards appropriated to the worship of Siva."[2] He was writing of the temple as he saw it decorated with Brahminical images which he evidently did not recognise: there is not a Buddhist feature or image about it, and yet he says: "but in its style of architecture and ornament (particularly the male and female figures) it is in vain to look for any Hindu features, whilst in all points it agrees most accurately with the Buddhistical." Dr. John Wilson, however, whose opinion the Captain invited, disagreed with him and added: "The temple is entirely similar in its form, construction, ornamental figures, to the older Shiva temples in various parts both of the peninsula and continental Gujarat."[3]

The great temple, which faces the east, consisted, when entire, of a large central closed hall, or *gūḍhamaṇḍapa*, with three entrances, each protected with a deep lofty porch, and the shrine—the *sanctum sanctorum*—which stood upon the west side of the hall, having a broad *pradakshiṇā* or circumambulatory passage around it. The latter was lighted by a large balconied window in each of its three sides away from the hall, and these formed a very pleasing feature in the general appearance of the building from outside. That at the back, or west side, has fallen, and so have the three porches. It is quite possible that, like the temple of Sūrya at Muḍhera, this one may have had a *sabhāmaṇḍapa*, or open hall, slightly in advance of the main entrance, from which the beautiful ceiling in the Māipuri mosque may have been taken (Plates XVIII—XIX). The original roof, which had fallen, with the exception of the inner domical ceiling of the shrine, has been entirely rebuilt in a rough and ready fashion by the Muḥammadans, who raised the fallen pillars within, and finished off the exterior of the roof with a large Musalmān dome and two stumpy minarets, thus converting it into a mosque. Of the original pillars and pilasters, which remind one of some of those in the temple of Tejaḥpāla on Mount Abu (A.D. 1232), only a very few now remain, and these are in such an advanced state of corrosion, caused by the salt and damp air from the sea, that, save on those in the *pradakshiṇā*, which have been better sheltered, all the surface carving has been obliterated. The present pillars, however, appear to stand upon the sites and sometimes the bases of the original ones. The terrible honeycombing of the surface seems to point to the fact of the whole roofless interior having been exposed to the elements for long years before the building was converted to its later use. The interior of the shrine has shared in the general wreck, but retains most of its domical ceiling; the back wall, which has gone,

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[1] *Journ. Bom. Br. R. A. S.*, VIII, 58.

[2] *Journ. As. Soc. Bengal*, VII, 868.

[3] *Journ. Bom. Br. R. A. S.*, III, part II, p. 87.

has been replaced by a rough rubble one. Unfortunately the stone frame of the shrine doorway, always a distinctive feature in these temples, has also gone, and has been rebuilt. A short distance in front of it is a slightly raised square upon the floor, possibly the place where the Nandi reposed, but that, again, has disappeared: fragments of one or more large Nandis are lying outside the temple.

The sculpture upon the exterior of the temple has been so effectually effaced by the despoiler that it is almost next to impossible to identify the few images that remain. Most of these are on the walls at the south-west corner of the temple, amongst which are a number of *devīs*, or goddesses, and their female attendants. In the recess on the east side of the south balconied window, the practised eye will detect the mutilated form of Śiva in the *tāṇḍava* dance, with the stumps of his twelve arms remaining, and the necklace of skulls hanging down between his legs. His Nandi, with only two legs left, stands down to his right, and his hair is done up in coils upon his head. The figure on his left, on the return of the wall, is probably another image of him. Up above these are seen small images of Śiva and Pārvatī, the former seated with his *devī* upon his knee. Some of the other images, around the corners of the shrine, will probably be the usual *dikpālas* or regents of the points of the compass. Around the top of the basement, at the north-east corner, upon narrow bands, can be traced what appear to be scenes from the *Rāmāyaṇa*. Some portions of the beautiful vertical mouldings, on either side of the main front doorway, remain, and these show that the whole doorway was exceedingly richly carved (Plate V). These mouldings extended up the side of the inner door-post, and must have covered twice the width of those now remaining on the south side of the door. The doorway was very likely about the same size in the opening that it is now, and the two upright inner posts are possibly the original ones in their first position.

In the heterogeneous collection of sculptured stones lying outside the temple are two large and one small image of Sūrya holding the full blown lotus in each hand (Plate VII). The right hand and lower part of the legs of one have gone. The smaller images look like later work than the big ones, and may not have belonged to the same temple; it is quite possible that the larger ones came from the old temple of Sūrya which was demolished to provide material for the Jāmiʿ Masjid in the town. The angular stones, with the holes in them, to hold little finials, formed part of the roof of this or the Sūrya temple. Roofing with this kind of work is seen upon the hall of the old temple at Ambarnātha in the Konkan. The figure with the beard and fierce moustache is Bhairava, a terrible form of Śiva. He has had eight arms but they are much damaged. In one he holds a sword, in another a thunderbolt, while a third seems to grasp a decapitated head by the hair, part of the head being broken away.

The interior of the temple having been used as a mosque, the Muhammadans, as we have seen, re-erected many of the fallen pillars, roughly rebuilt the dome, and strengthened the cracked lintels with roughly constructed arches beneath them; and they attempted a little embellishment of the ring stones with a kind of *fleur-de-lis* ornament upon each stone (Plate VI). The old central ceiling

of the hall must have been a very fine piece of work, of the same general design as that in the Māipuri Masjid and the porch of the Jāmi' Masjid; but it must have fallen long before the conversion of the building, otherwise it would have been retained, after mutilating any images upon it, for its great beauty. All the bracket images could easily have been removed, as has been done elsewhere, so as not to offend the eye of the ruthless enemy of idolatry. Even had all the fallen stones been on the spot, they would have been so broken up that it would have puzzled any builder, not thoroughly acquainted with the original construction, to have put them together again; and, that they had no very capable builders at hand then, is shown by the rough nature of the repairs.

The space between the hall and the shrine, where the Nandi probably sat, does not appear to have been roofed in since the ceiling first fell, for it is under this open space that the pillars have suffered most from the weather. The stone of which these were built must have been very inferior, else they should have weathered as well as the stone of the outside walls; but, even outside, occasional stones are found rather the worse for weathering. The original shrine door-frame had been removed, a very plain patched up one being substituted, and, roughly blocked up, served as a *miḥrāb* or prayer niche for the mosque; and, for this purpose, the original frame, with its crowds of images, would never have done. The inner walls of the *pradakshiṇā*, running round the shrine, as may be seen in the photograph, in shadow on the right, were fully moulded and adorned with images on the same lines as the outside walls. This passage which, in many temples, is quite dark, is here lighted up by the great windows, so that this decoration could be well seen. This arrangement of the shrine, its circumambulatory passage, and the large windows, was, no doubt, similar to that of the Rudra Mālā at Siddhapur and the temple of the Sun at Muḍhera. The shrine, where the *liṅga* was placed, is not octagonal as Captain Wilberforce-Bell states; from the plan it will be seen that it is square. The hall, too, is square in plan with its corners recessed in the usual manner. The only octagonal arrangement is that of the inner pillars, so arranged to support the architraves under the central dome.

The general architecture of the temple shows it to be rather later than that of the best period of that style, that is, the eleventh century when the Muḍhera, Ambernātha, Rudra Mālā and Vimala Shā's shrines were raised. This is particularly noticeable in the pillars which, as I have already said, are more of the type of those in Tejahapāla's temple at Abu. In the early part of the eleventh century the Muḍhera type was universal, and the pillars of that period certainly show a more vigorous design than the more fancifully cut-up patterns of the later period. Bhīma Deva's temple may not have been so elaborate as Kumārapāla's: it was probably hurriedly built to re-establish the fane, after its destruction, by a king whose country had just been overrun and impoverished by a remorseless foe.

Behind the great temple, and almost touching its north-west corner, is the ruin of a smaller and later building, which has also been transformed and used as a *masjid*, cut-stone niches, or *miḥrābs*, having been inserted in a roughly built

back wall (Plate VII). This wall, inserted by the Muḥammadans, encloses a portion of the hall of the temple, the shrine, which stood on the other side of it, having disappeared. The absence of the horse-moulding in the basement, between the band of men and that of the elephants, shows that it was smaller than the great temple beside it. That it had no connection with the general planning of the latter is tolerably clear from the fact that, in addition to its being more crowded up against it than a satellite shrine would be, its axis, instead of being parallel to it, is inclined to it at a decided angle, nor does it occupy any symmetrical position with regard to it. It was, moreover, too large to have been a subsidiary shrine to the larger temple. It will be noticed how monotonous the arrangement of the elephants, in the basement, is compared with those on the larger building, a sure sign of later work. I shall try to account for the presence of this smaller temple later on.

The history of the great temple of Somanātha has never been satisfactorily traced through its successive stages, nor is it likely to be, unless something very exceptional, in the way of inscriptions, turns up. As early as the times of the Yādavas of Dwārka, we are told, pilgrimages to Prabhāsa are recorded, but the *Mahābhārata* makes no mention of Somanātha or of any other shrine in this neighbourhood.[1] It is possible that the temple was established before the time of the Valabhis (A.D. 480-767), and, as they were Śaivites, it may have risen to importance during their time. Mulrāja of Anhiḻḻavāda-Pattan (A.D. 942-997) led an expedition into Kāṭhiāwād against a certain local ruler Grāharipu or Grāhario I, one of the Chudasama rulers of Vāmaṇsthalī (Wanthalī) and the district around Junāgaḍh, because that chief was molesting the pilgrims on their way to Somanātha, and was otherwise endeavouring to interfere with the worship at the temple. After subduing him, Mulrāja visited and worshipped at the shrine; and, since he is said to have afterwards built other temples to Somanātha in various parts of Gujarāt, it may be presumed that he effected any repairs that were necessary to the great temple itself at Pattan. It appears that the faith of Islām had by this time penetrated into this part of the country, for we hear that it was in great measure due to the appeals of a certain saint, Mangaluri Shāh, who was living in the vicinity, that Maḥmūd Shāh set out on his memorable expedition, in A.D. 1025, to punish the arrogance of the Hindu, and to destroy the symbol of the god that defied Islām. This saint, otherwise known as Hāji Maḥmūd, was a resident of Makka, who, in a dream, was ordered by the Prophet to proceed to Saurāshṭra, and from there invite Maḥmūd of Ghaznī

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[1] In a note on an account by Lieut. Postans in the *Journal of the Asiatic Society of Bengal* (VII, 885) the writer says: "The Pundits say, that there is nothing in the *vedas, puranas* and other Bramanical text books to illustrate the origin and history of the Somnath temple. Its situation on the shore of the Indian ocean, and the corresponding temple of the sun in Katak known as the Black Pagoda, and situated on a like promontory washed by the waves of the eastern sea in the Bay of Bengal, will not fail to strike the reader. And Asoka's selection of rocks on the high road to each, for the promulgation of his edicts, would seem to indicate that both enjoyed in his day a corresponding celebrity: and that, through the resort of pilgrims, the approaches to them afforded the surest means of causing his doctrines and injunctions to be universally known."

A wild story of the fall of Somanātha has been written by a modern "Baron Munchausen" of Pattan, in which he mixes up Maḥmūd of Ghaznī with cannon balls, rupees, and the most amazing miracles.

to come and destroy the temple, before which, it was said, the Rājā of Pattan daily sacrificed a Musalmān.[1]

An account of this expedition is thus given in the *Rauzat-us-Safa* of Mirkhond:[2] "Somnāth is the name for an idol which, according to the Hindus, was lord of all idols.................Historians however agree that Somnāth was an idol in a temple situated on the sea-side, which idol the Hindus worshipped, especially at the time of eclipse, and they believe too, that the souls of the deceased came to Somnāth, on first leaving the bodies they had occupied, and were there assigned to fresh bodies. They also believed that the sea worshipped Somnāth, and the rise and fall of the tide was considered to be proof of this. From the most distant parts of India pilgrims used to come to worship at this shrine: 10,000 villages were assigned for its support, and there were so many jewels belonging to it, as no king had ever one-tenth part of it in his treasury. Two thousand Brahmins served the idol,[3] and a golden chain of 200 muns supported a bell-plate, which, being struck at stated times, called the people to worship; 300 shavers, 500 dancing girls and 300 musicians were on the idol's establishment,[4] and received support from the endowment and from the gifts of pilgrims. The Ganges is a river to the east of Dehlee near Kanouj, which the Hindus believe to flow from heaven, and into which they throw the ashes of the burned dead, conceiving that by so doing the sins of their lives are washed away. Brahmins, drowning themselves in this stream, believe that they secure eternal beatitude. Distant as the river is from Somnāth, still there were pilgrims employed in continually bringing its water thither, so that the idol might be regularly washed with it.

"In Hejira 416 Mahmud Ghaznavi invaded India and destroyed all idols; whereupon the Hindus said, that the idol Somnāth had in its anger caused their destruction, otherwise the destroyer would have perished. Mahmud hearing of this, resolved to proceed against Somnāth itself, thinking that, if that most sacred image should be destroyed, the Hindus would more readily turn to Islam.

"On the 10th Shaban 416 (12th Oct. 1025), the king moved with 30,000 mounted warriors, lightly equipped to Multan, where he arrived in the middle of Ramzan (Nov. 1025). There, finding that between him and Somnāth lay a wide desert, without water or forage, he assigned to each trooper two camels, and beside loaded 20,000 with supplies and water. Having thus passed the desert, he came upon a country full of strong forts (Ajmere), the holders of which mostly submitted; whereupon the king ordered the men to be put to death, and the women and children to be made captives, and he destroyed all the idols. Thence advancing, he came to Bhuwara [in Ferishta, 'Nihurwala'], which was deserted by its chief and garrison,[5] and Mahmud establishing a depôt there, continued his march, destroying all the idols and temples as before,

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[1] *Indian Antiquary*, VIII, 153.

[2] This work was compiled by order of Amīr 'Ali Sher between the *Hijera* years 900 and 902 (A.D. 1494 and 1496). It is in seven volumes, the account of Somanātha being in the fourth.

[3] Ibni Asir (A.D. 1121), one of the earliest and most reliable writers, says one thousand. H. C.

[4] Ibni Aāir says, 350 singers and dancers. H. C.

[5] This was, of course, Nehrvala or Anhiḷḷavāda-Pattan, whose chief, at that time, was Bhīma Deva I. H. C.

till he came to the neighbourhood of Somnāth, in the month of Zeekland (January 1026). There he found a strong fort on the sea-side, so situated that the waves washed to the top of the battlements. The Hindus crowded the ramparts, expecting to see the Moosulman army destroyed by the idol god for its presumption. The next day the army approached the walls, and commenced the assault with such vigour, as the Hindus had never before seen. The walls were soon cleared by the archers, and ladders being planted, the warriors mounted with the cry of 'ALLAH AKBAR.' The Hindus thereupon turned on the assailants and fought desperately, some fighting while others went to the idol, and, prostrating themselves, prayed for victory. After fighting all day, the besiegers retired to their camp; but next morning they renewed the assault, and cutting off the heads of all who opposed them, penetrated to the temple of Somnāth. There the Hindus alternately prostrating themselves and renewing the battle, maintained themselves till night. Many of them were slain, and many attempted by embarking in vessels to effect their escape by sea; but Mahmud, embarking part of his army pursued them, and made great slaughter among the fugitives thus completing his victory. The temple of Somnāth was supported by fifty-six pillars ornamented with rubies, emeralds, and other precious stones; each of these pillars bore the name of a different king of India as its embellisher.[1] Fifty thousand infidels, and more, were slain round this temple, which was vast in dimensions."[2] The narrative then proceeds with the arrangements after the conquest.

For an account of what happened when Maḥmūd entered the temple we have Ferishta's story.[3] "In the centre of the hall stood Somnāth, an idol of stone, five yards in height, two of which were sunk in the ground. The king was enraged when he saw this idol, and raising his mace struck off the nose from the face.[4] He then ordered that two pieces of the image should be broken off to be sent to Ghazni, there to be thrown at the threshold of the public mosque and in the court of his palace. Two more fragments he reserved to be sent to Mecca and Medina. When Mahmud was thus employed in breaking up Somnāth, a crowd of Brahmans petitioned his attendants and offered some crores in gold if the king should be pleased to proceed no further. The Omrahs endeavoured to persuade Mahmud to accept the money; for they said that breaking of the idol could not remove idolatry from the walls of Somnāth, and therefore it could serve no purpose to destroy the image, but that such a sum of money given in charity, among believers, would be a very meritorious action. The king acknowledged that what they said was in some measure true; but

[1] In the Buddhist cave temples we find the names of donors carved upon pillars in the same way. H. C.

[2] *Journ. Asiatic Society of Bengal*, VII, 865.

[3] As translated by Colonel Dow. Briggs' translation is much the same. Ferishta cites as his general authority the *Rauzat-us-Safa*. Muḥammadan historians are rather prone to the introduction of long-winded dialogues in their accounts, and, where they have no authority for them, they appear to be not averse from inventing them. Mr. Karkaria says truly (*J. B. B. R. A. S.* XIX, 142) that the religious bias and unscrupulousness of these historians is a great drawback to their authority, who, without it are also untrustworthy enough. "One who had studied them thoroughly, and who has, moreover, done much more than any one else to spread a knowledge of them, says that it is almost a misnomer to style their works histories." (From Elliot's *Historians of India*, Preface.)

[4] This same mace was said to have been still hanging up on the wall of Maḥmūd's tomb at Ghaznī as late as 1839, when Keane's army took that place. *Ind. Ant.* X, 22. H. C.

should he consent to that bargain, he might justly be called a seller of idols; and that he looked upon a breaker of them as a more honourable title. He therefore ordered them to proceed.[1] The next blow having broken up the belly of Somnāth which had been made hollow, they discovered that it was full of diamonds, rubies and pearls of a much greater value than the amount of what the Brahmans had offered, so that a zeal for religion was not the sole cause of their application to Mahmud."[2] In neither Ibn Asir's[3] or Mirkhund's account is there any mention of the offered bribe or of the jewels in the belly of the idol. The idol was not an image in the usual sense but a *liṅga*, the regular symbol representing Mahādeva or Śiva.[4] It is a long cylindrical stone, the lower part of which is embedded in the *yoni* as the lower stone is called, or, as said above, in the ground. The fact that the accounts say that part of its length was in the ground shows that it could not have been an image of a person with arms, legs, nose and belly.[5]

Al Bīrūnī's account (*Cir.* A.D. 1030) is much more reliable, for he does not fall into the error of calling Somanātha an image in the ordinary sense.[6] He appears to have visited Somanātha twice. In his *Tārikh-i-Hind* he says: "The lunar stations they [the Hindus] declare to be the daughters of Prajāpati,

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[1] Speaking of Maḥmūd's sack of Muttra (Mathura) in 1017, Ferishta says: "He broke down and burned all the idols [melted them], and amassed a vast quantity of gold and silver, of which the idols were mostly composed. He would have destroyed the temples also, but he found the labour would have been excessive; while some say he was averted from his purpose by their admirable beauty. He certainly extravagantly extolled the magnificence of the buildings and city in a letter to the governor of Ghizny, in which the following passage occurs: 'There are here a thousand edifices as firm as the faith of the faithful; most of them marble, besides innumerable temples; nor is it likely this city has attained its present condition but at the expense of many millions of deenars, nor could such another be constructed under a period of two centuries'." (Briggs' *Ferishta*, I, 58.) Maḥmūd thus seems to have had an eye for the beautiful, and, for this reason, probably spared the temple of Somnātha. He certainly had enough willing followers to have made short work of it. H. C.

[2] Dow's *Ferishta*, (1812), I, 65, 66.

[3] His *Kamil-ut-Tawārik,* written about A.D. 1230.

[4] The *liṅga* is the representation of the genital organ of Śiva ,and as such, is worshipped in the form of a *phallus.* The conventional form, in which it is found in Hindu temples, is not at all offensive, and does not suggest its origin to the casual visitor. It represents, symbolically, the procreative power of nature. Such worship has not been confined to Hinduism.

[5] The following fairy tale is told, in all seriousness, of the poet Sa'di, who lived two hundred years after Maḥmūd "I saw," he says, "an idol of ivory at Somnath, jewelled like the idol Munāt in the days of superstition and ignorance." "Sa'di, wondering at the folly of live people paying their adoration to a material without sense or motion, ventures to express his sentiments to an attendant priest, with whom he has some acquaintance. The priest turns upon him in rage, and excites a commotion which endangers Sa'di's life whereupon he throws himself upon the mercy of the chief priest, stating that, although he had ventured to express a doubt, it was merely because he desired conviction. The priest tells him he is a man of sense and judgment, and shall be convinced that this idol is superior to all others, and deserving of adoration. If he will abide in worship all night, he promises him to see the idol raise its arm in the morning in adoration. Sa'di consents, and gives an amusing account of the inconvenience he experienced from the pressure of the unwashed, unsavoury crowd. Just before sunrise, the image, at the sounding of a bell, raises its arm, to the delight of the worshipping thousands. Sa'di assures the chief priest of his perfect conviction, flatters him and obtains his intimacy, till, finding an opportunity when the temple is empty, he gets behind the image, and there discovers a servitor concealed, with the rope in his hand for raising the idol's arm. The man runs and Sa'di follows, trips him up and throws him into a well; then, to make quite sure, he drops heavy stones upon him, feeling that his own life would assuredly be sacrificed if the discovery were known, and quaintly remarking 'Dead men tell no tales.' He then hurries away from Somnath and returns to Persia through Hindustan, by a route of great danger and difficulty, the troubles of which he says he shall remember to his dying day." (*Journ. As. Soc. Bengal,* VII, 884.)

[6] Colonel Yule says of him that "in Indian matters he knew what he was talking about a great deal better than other old Arabic writers." (*Bombay Gazetteer,* I, Part II.)

to whom the moon is married. He was specially attached to Rohini, and preferred her to the others. Now, her sisters, urged by jealousy, complained of him to their father, Prajāpati. The latter strove to keep the peace among them, and admonished him, but without any success. Then he cursed the moon (lunus), in consequence of which his face became leprous. Now the moon repented of his doing, and came penitent to Prajāpati, who spoke to him: 'My word is one, and cannot be cancelled; however, I shall cover thy shame for the half of each month.' Thereupon the moon spoke to Prajāpati: 'But how shall the trace of the sin of the past be wiped off from me?' Prajāpati answered: 'By erecting the shape of the linga of Mahadeva as an object of thy worship.' This he did. The linga he raised was the stone of Somnāth, for Soma means the moon and nātha means master, so that the whole word means master of the moon. The image was destroyed by the prince Mahmud—may God be merciful to him! A.H. 416. He ordered the upper part to be broken, and the remainder to be transported to his residence, Ghazni, with all its coverings and trappings of gold, jewels and embroidered garments. Part of it has been thrown into the hippodrome of the town together with the Chakrasvāmin, an idol of bronze, that had been brought from Tāneshar. Another part of the idol from Somnāth lies before the door of the mosque of Ghazni, on which people rub their feet to clean them from dirt and wet."[1]

After smashing the *liṅga* and sacking the temple, Maḥmūd left, placing a governor, Miṭhā Khān, there in charge of a garrison, and it was he, it would seem, who completed the destruction of the temple.[2] Bhīma Deva I. (A.D. 1022-1072), of Anhiḷḷavāda-Pattan, who had been hovering about on the heels of Maḥmūd, and who foiled all his attempts to bring him to book, very soon afterwards rebuilt the temple, probably after driving out Maḥmūd's governor, and possibly upon the site of the former, and there can surely be little doubt that the portions of an older basement, that we see in the heart of the present old building, is part of his temple. About A.D. 1100, Siddharāja visited Somanātha, and, as there is no record of his having repaired or rebuilt anything at that place, the temple, no doubt, was then in good order.[3] We are told that his minister in Sorath devoted the royal revenue for three years "to the re-edification of the temple of Nemeenath upon Girnar," and that he, himself, when on his return from a pilgrimage to Śrī Someśvara (Somanātha) at Deva-Pattan, made a grant of twelve villages to Ṛishab Deva, though envious Brahmans strove to dissuade him.[4] Had he done anything at Somanātha, especially in the way of rebuilding or extensive repairs, it would surely have been men-

[1] *Journ. Bom. Br. R. A. S.* XIX, 151. It will be noticed that Al Birūnī does not include the destruction of the temple in Maḥmūd's exploits.

[2] In a note upon Lieut. Postan's account in the *Journal of the Asiatic Society of Bengal* (VII, 1838), the writer says: "Although the great image was broken and carried away, and perhaps all the carved images about the temple were industriously decollated or otherwise mutilated, still as Maḥmūd left a Hindu prince of sacred character, called in the Persian histories Dabishleen, probably Devee Singh, as his vice-regent at Somnāth, it is most probable that the temple was promptly, if not effectually, restored, for the sake of the revenue to be derived from its pilgrim tax." Captain Wilberforce-Bell, in his *History of Kathiawad*, however, calls Dabishalim a Muḥammadan governor.

[3] I have already noticed Captain Wilberforce-Bell's statement that Siddharāja is reported to have adorned Bhīma Deva's temple.

[4] *Rās Mālā*, I, 174.

tioned by his chroniclers; for, although he thus made gifts to Jaina religious establishments, still "his pilgrimages to the shrine of Someshwur and his restoration of the temple at Shreesthul [Siddhapur] prove that Sidh Rāj professed the orthodox faith, but none of the traditions which relate to him speaks of any zealous attachment to his religion."[1] Mention is made of the fact that, early in his reign, his mother, Mainal Devī, procured from him the remission of a tax levied at a ford of the Narmadā river, not far from Broach, upon pilgrims journeying to Somanātha.[2] His chroniclers tell us that "great were the palaces, great the reservoirs, great the temples, great the resorts of pilgrims that Sidh Rāj caused to be constructed." Not having a son to succeed him, he did what others have done in similar circumstances—left his works to perpetuate his name—and these he is said to have strewn with a liberal hand over Sorath and Gujarāt in the shape of "sumptuous edifices and reservoirs, whose ruins still remaining, excite the wonder of the rustic, and the admiration of the student of ancient history."[3]

Between that time and A.D. 1169, the temple, it would seem, again came to grief, or had been suffered to fall into ruin, for it is in that year that the record of its reconstruction by Kumārapāla, who succeeded Siddharāja upon the throne of Gujarāt, is dated in the inscription still extant in the little temple of Bhadra Kālī at Somanātha-Pattan, which is supposed to have originally been set up in the temple of Somanātha. It is related in the *Prabandha Chintāmaṇi*[4] that Kumārapāla asked his confidential minister, Hemachandra, what he should do to gain everlasting fame, whereupon the latter, wishing to keep on good terms with the king, and with a view to further favours to come, although himself a Jaina, advised him to restore the wooden *prāsāda* (shrine or temple) of Someśvara which was almost totally destroyed by the spray of the ocean beating upon it. From this it would appear that the temple built by Bhīma Deva was partly, if not wholly, constructed of wood—possibly upon a stone foundation, part of which we see in the walls. Or, it may have been a temporary structure erected as a repair of that temple. This restoration is also mentioned in the *Dvaiāsharāya*, a work which appears to have been commenced by Hemachandra, or Hemāchārya, and continued, on his death, and completed by a Jaina monk in A.D. 1255. The inscription in the temple of Bhadra Kālī records that Bṛihaspati, the *gaṇḍa* or temple priest, after singing his own praises and claiming to be an incarnation of Śiva's attendant Nandīśvara, born at Benares for the express purpose of reconstructing the temple of Somanātha, arrived at the court of Jayasiṁha, before that king died. On the accession of Kumārapāla he pressed upon the new sovereign the necessity of restoring the ruined fane of Somanātha. This rather contradicts the previous account in the *Prabandha Chintāmaṇi* which gives Hemachandra the credit of calling the king's attention to this work. However, we are told in this inscription that

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[1] *Rās Mālā*, I, 174.

[2] *Rās Mālā*, I, 110, and *Journ. Bom. Br. R. A. S.* VIII, 58.

[3] *Rās Mālā*, I, 178.

[4] The *Prabandha Chintāmaṇi* was written by Merutunga Āchārya, a Jaina monk, at Wadhwān, and completed in A. D. 1305.

Bṛihaspati was made governor of Somanātha-Pattan and chief of the priest of the temple, with a grant of land for his maintenance.[1] Parenthetically, we also learn that the temple was first built of gold by king Soma (the Moon), then of silver by Kṛishṇa, and finally of stone by Bhīma Deva. Works carried out by him at Somanātha-Pattan, besides the rebuilding of the great temple, comprised the construction of fortifications, both north and south of the temple, sundry additions to and embellishments of other temples, the construction of a royal hall or palace, and the building of several temples and a well. The inscription is dated in Valabhī Sam. 850 (A.D. 1169). Kumārapāla and other members of his family visited and worshipped at the temple, and even the Jaina monk, Hemachandra, pretended to do so in order not to give offence to the Brahmans. He seems, however, to have impressed Kumārapāla favourably with regard to his own Jaina faith. The inscription distinctly tells us that it was Bhīma Deva's temple that was ruined and rebuilt at this time.[2]

As we have seen, Kumārapāla, about this time or soon after, drifted over to Jainism. He is said to have forbidden the sacrifice of life, so that the *sanyāsis* (religious mendicants), who used deerskins for a covering, found it difficult to procure any. The Brahmans, too, who sacrificed life in their *yajñas* were forbidden to do so, and began to offer sacrifices of grain. He built Jaina temples at Anhiḷḷavāda-Pattan and he also built Hindu shrines. His successor, his nephew, an orthodox Hindu, waged relentless warfare upon the religious edifices constructed by the Jaina-converted monarch, but did not interfere with the Brahmanical temples which he raised. Kinloch Forbes says: "The last notice of the temple of Someshwur, before its final desecration, which I have been able to discover, is an inscription, seen by Colonel Tod, at Verawul Puttun, but originally fixed in the temple itself. It is dated A.D. 1264, in the reign of Urjoon Dev Waghela, one of the last of the princes of Unhilpoor, and it informs us that Nansi Raj and other Muhajuns of Deo Puttun erected a wall around the temple of Somanātha with a gateway to the north."[3] But a later inscription had escaped him, that at Kodināra, containing two *praśastis* of Nānaka, the court poet, who had been stationed by king Viśaladeva at Somanātha-Pattan with a commission to perform *śrāddha* for him after he had been on a pilgrimage there.[4] Viśaladeva is said to have founded Brahmāpuri at the confluence of the Sarasvatī and the sea, in which he presented the poet with a mansion to live in, and enjoins him to perform the *pārvaṇī śrāddhas* for him, receiving a grant of the village of Bagasarā for that purpose. It is therefore evident that Kumārapāla's temple was in good order then as nothing is said of any repairs.

Inscription slabs appear to have been carried away from the temples at Somanātha as the following extract from the Proceedings of the Bombay Branch

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[1] The village of Brahmāpuri, near Maṇḍala, not far from Vīramgām. This may have been one of the Brahmāpuris mentioned in Nanaka's *praśasti* at Kodināra, which Kumārapāla founded.

[2] The *Vienna Oriental Journal*, III, p. 1.

[3] *Journ. Bom. Br. R. A. S.* VIII, 49 ff.

[4] The first *praśasti* of this inscription is not dated; the second is dated Vik. Sam. 1328, ten years after the death of king Viśaladeva. (*Ind. Ant.* XI, 98.)

of the Royal Asiatic Society, in the year 1852, shows: "Major LeGrand Jacob moved for discussion at the next meeting—'that measures be taken by the Society for the recovery, if possible, of the inscriptions alleged to have been removed from the temples of the Sun and of Somnāth, in the Gujarat peninsula, by communication to the parent Society, by notice in the papers, and in other suitable modes.' Major Jacob stated that as the local tradition was prevalent that the slabs containing the Sais inscriptions were taken from the temple by gentlemen, they might now be deposited in some public or private museum, and every year that passes without endeavouring to regain them only adds to the risk of again connecting them with the history of the country." Before this, Lieutenant Postans had learnt that an ancient tablet, whose unoccupied niche had been pointed out to him, had been removed from the temple of Somanātha, some few years previously, by a European visitor.[1] An inscription, supposed to have been carried away from Somanātha by Don John de Castro, and which was seen in his garden at Cintra in Portugal, refers to Somanātha-Pattan. It is dated in Vik. Sam. 1343, 5th Māgha Śuda, "on which day Gaṇḍa Tripurāntaka, a Pāśupata dedicated a temple to Tripurāntākeśvara. Beside this he had built other temples at Somanātha-Pāṭṭan. It is interesting as making mention of Gaṇḍa Bhāva Bṛihaspati (who lived in the time of Kumārapāla) having established an image of a Nakulīśpāśupata Achārya there; and thus takes occasion to give the genealogy of the heads of the Nakulīśapāśupata sect. In the preface it gives the genealogy of Sāranga Deva of Gujrāt, in whose reign the temple was built. And in the latter part are some curious details relating to the worship and management of the temples of that age."[2]

The temple was not destined to remain much longer unmolested, for the second great Muḥammadan invasion, under Alaf Khān, a general under the Khaljī king of Delhi, in A.D. 1297, swept down upon Pattan and Somanātha was once more laid in the dust. The *liṅga* was torn up by the roots, and the floor of the shrine was probably dug up in expectation of finding buried treasure, as was the usual custom of Moslem temple-wreckers. The *śikhara*, or spire, was thrown down, the scores of images upon the walls were mutilated beyond recognition and the demolition of the fane must have been pretty complete. Gujarāt was now kept very lively by the recurring inroads of the Muḥammadans; and, in a few years, the last of the Hindū kings of Anhiḷḷapura died a nameless fugitive. Yet another rebuilding of the *prāsāda* of Somanātha was taken in hand and carried out, as an inscription on Girnār tells us, by the local Chudasama king Mahīpāladeva (A.D. 1308-1325); but it was apparently not completed during his life, for, in another inscription on the same hill, it is recorded that his son, Khangār IV (A.D. 1325-1351),[3] established or set up Somanātha (*i.e.*, the *liṅga*) in the temple.[4] If, as is possible, this rebuilding took place very soon after the departure of Alaf Khān, the dates of these kings must be somewhat later than those set down as conjectural in the *Bombay Gazetteer* (Vol. I, Part I),

[1] *Journ. Bom. Br. R. A. S.* VII (1838), p. 867.

[2] *Memorandum of the Archæol. Survey of Western India*, No. 9, p. 104.

[3] Captain Wilberforce-Bell, in his *History of Kathiawad*, p. 72, places his dates at 1315-1351.

[4] *Revised Lists of Antiquarian Remains in the Bombay Presidency*, 349 and 362.

which seem to have been copied from Dr. Burgess' volume on Kāṭhiāwād and Kachh. In the Sodali *vāv*, or well, at Māngrol is an inscription dated Sam. 1375 (A.D. 1319), in the reign of Mahīpāladeva, which brings his reign down to a much later date than given in Dr. Burgess' list. Since the means at the disposal of the Chudasama chief, whose territory was comparatively small, must have been very limited, especially after Alaf Khān had bled the country, we could not expect to find a temple rivalling that of Kumārapāla. It must have been much more modest in its pretensions. To have dismantled the latter in order to erect the new one on its site would have run away with too much of his funds, so he probably built his temple upon a new site, and as close as he could, to old one. It is, therefore, quite possible that the building, whose ruins now stand close beside the north-west corner of Kumārapāla's temple, is that of Mahīpāladeva. The inscription in the temple of Bhadra Kālī mentions the fact that Bṛihaspati built a shrine of Chaṇḍikā (Pārvatī, the consort of Śiva) close by the temple of Somanātha, but these ruins can hardly belong to that shrine. As already mentioned it is not symmetrically placed with reference to the main temple, as it most certainly would have been had it been built at the same time. It is manifestly later work, and, moreover, shrines to goddesses, as a rule, face the north.

The Bilhari inscription, now in the Nāgpur Museum, gives a list of the Haihaya rulers of Chedi, one of whom, Lakshmaṇa, is said to have invaded Orissa and to have "despoiled its king of an effigy of Kāliya, wrought in gold and precious stones. This effigy he consecrated to Śiva, at the famous temple of Someśvara or Somanātha, in Gujarāt, where he had before dedicated a car."[1]

Up to this time, we may take it, no Muḥammadan conversion of the ruins of the older shrine into a mosque was allowed to stand as a menace to the last built temple, if, indeed, the Muḥammadans had attempted any such thing. Hitherto they had swooped down upon the shrine suddenly, and as suddenly took their departure with all they could get in the way of loot. They did not stop to build mosques or convert temples to their use, and the few followers who were left in the town of former families, were in too small a minority to risk any such thing. In 1318, however, Somanātha appears to have been again attacked. About 1394, the renegade Muzafar Khān, governor of Gujarāt, carried out a furious religious war against the neighbouring Hindu chiefs, once more destroyed the temple of Somanātha, and then converted it into a mosque. This refers, in all probability, to the temple built by Mahīpāladeva, and the already ruined shrine of Kumārapāla may still have escaped this latest desecration of all.[2] Ferishta, after mentioning Muzafar Khān's expedition into Gujarāt in A.H. 795 (A.D. 1392), says: "He then proceeded to Somnat, where, having destroyed all Hindu temples which he found standing, he built mosques in their stead; and leaving learned men for the propagation of the faith, and his own officers to govern the country, returned to Puttun in the year 798." Soon after this, in A.D. 1413, Aḥmad Shāh, the grandson

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[1] Cunningham's *Reports*, IX, 79 and 105; see also *Journ. As. Soc. Ben.* XXX, 317.
[2] *Journ. Bom. Br. R. A. S.*, VIII.

of Muzafar, and founder of the Aḥmad S͟hāhi dynasty of Ahmadabad, led an army against the Rā of Junāgaḍh, and is said to have destroyed the temple of Somapur on his way back to Aḥmadābād, wherein were found may valuable jewels and other property.[1] If this refers to Somanātha-Pattan, the temple would probably be some temporary shrine erected after Muzafar's visit. The Hindus must, by this time, have been thoroughly disheartened, for never again did the fane of Somanātha rise in such splendour as it did under Kumārapāla. The site, too, was probably now changed to where the last and present temple stands, that built by queen Ahalyā Bāi of Indor. The last indignity and crowing shame, perpetrated upon these old remains, was at the hands of Maḥmūd Begada, or Muzafar II, of Gujarāt. This we glean from Hindu tradition, Muḥammadan writers being silent upon this inroad.

The story of Maḥmūd of Ghaznī carrying away with him the sandalwood gates or doors of Somanātha is a pure myth without a particle of foundation in fact, unless it be that the shrine doors, as has sometimes been the case in the richer temples, were overlaid with embossed and worked sheet silver, which he may have stripped off and appropriated. The great door, now in the Agra fort, said to be that of Somanātha, which was brought from Ghaznī in 1842, is not of Hindu workmanship at all. The whole of the ornamentation is in six-pointed, star-shaped panels of arabesque, and quite foreign to any Hindu decorative work of that period. Two of these panels are represented in a wood-cut in Fergusson's *Indian and Eastern Architecture* and are repeated in Rousselet's *India and its Native Princes.* The Agra door is in four leaves, hinged in pairs, whereas Hindu temple doors are, as a rule, constructed with but two leaves. The size of that door would not fit any doorway at Somanātha, of Kumārapāla's or any temple that preceded it. The proportions of Hindu doorways are generally two to one, and seldom ever found wider; they are occasionally narrower, whereas the Agra door is almost square. A writer, since I first penned my notes on this subject, says: "The famous Sandalwood Gates which, eight centuries after they had been rifled from the temple and taken to Ghazni by Maḥmud, were paraded by a theatrical Governor-General through the cities of India as a trophy from Afghanistan to soothe the susceptibilities of the injured Hindus. But the gates were spurious beyond doubt, and will live in Indian history as an instance of a clumsy forgery and a huge practical joke."[2]

Accompanying Lieutenant Postan's account of the temple of Somanātha,[3] is an illustration of the front of the building showing the ruined doorway with sloping jambs. There is little doubt the door frame, such as it is now, is in no way altered from what it was when he visited it, and it will be seen from the photographs which accompany this monograph that the jambs do not slope, and never did slope in mediæval temples in India. A specimen or two may

[1] Briggs' *Ferishta*, IV, 6 and 17, and *Rās Mālā*, I, 329.

[2] *Journ. Bom. Br. R. A. S.*, XIX, 153.

Captain Wilberforce-Bell still seems to think that some gates were taken away, for he says: "The gates of the original Somnath temple, which were taken away to Ghazni, have never been traced, and they are traditionally supposed to have found a resting place at Medina or Mecca."

[3] *Journ. As. Soc. Bengal* VII, (1838).

be found in the early cave-temples of a very much earlier date. Another strange feature in his drawing is that he shows, through the doorway, one of the hall pillars standing upon the centre line of the building, which is impossible and absurd, as a glance at the plan will show.

The present abode of Somanātha is a temple in the town, not far from the ruins of the old one, which was built by queen Ahalyā Bāi of Indor, who erected many shrines about the country. Having learnt by sad experience that Somanātha was incapable of looking after himself, the priests have endeavoured to do it for him by providing a secret underground shrine, immediately below the usual upper one, in which the *liṅga* is placed. A hidden stair from behind the door of the latter leads down to it. It was hoped, by this precaution, to save the real *liṅga* should the temple be attacked and the upper, or duplicate, one be destroyed. A similar device, now no longer needed, was used by the Jains, and several of these subterranian shrines, some with passages leading under the roads to other shrines, may be seen in Aḥmadābād. They do not now mind visitors knowing of their existence, and even show them round them. The *jyotir-liṅga* temple at Aunda, in the Nizam's dominions, has also a sunk shrine. The temple of the sun at Muḍhera in north Gujarāt, had one, and it was below the debris, in the lower shrine, as I have already said, that the seat of the Sun-god, with its seven horses, was found.

It might be mentioned that in the Bahādur Museum at Junāgaḍh there are two inscribed slabs which are said to have been brought from Prabhasa-Pattan. They are fragments of long *praśastis*, one comprising more than 46 stanzas containing a reference to the destruction of the city of Dhāra in Central India, and apparently recording the construction of a well by a person whose name is lost, and referring, incidentally, to a son of Vījaḍa, and to the god Somanātha. The other contains the names of the Chālukyan kings Muṇḍarāja Valla[bharāja], Durlabharāja, Karṇadeva, Jayasiṁha and Kumārapāla. Mention is then made of Kakkaka's son and a certain Gūmadeva who defeated the Ābhīras, and also contains a reference to Someśvara (Somanātha).

The next building at Pattan in point of interest is, perhaps, the Jāmi' Masjid in the town, which is a reconstruction of one or more Hindu temples, the materials of which have been entirely rearranged to suit the usual plan of a Muḥammadan mosque (Plates X and XI). A temple which stood upon this site is said to have been that of Sūrya, and, judging by the number of images of the Sun-god lying about, it would seem that there must have been a temple of some importance to that deity in the town; perhaps, more than one. The Sūrya-kuṇḍa, or small tank, just as we find it at the temple of Sūrya at Muḍhera, was filled up to form the present court-yard of the mosque. This work was probably carried out under the orders of either Muzafar S̲h̲āh or Aḥmad S̲h̲āh. In most cases the Jāmi' Masjid was the first regularly built mosque, and it has remained the principal public mosque all through. In this building the Hindu pillars have not been, as is usually the case, stilted or raised one upon the other to obtain more height, for which the single pillars are not sufficient. The whole work looks mean and paltry, and has more the appearance of a low rambling shed

around the court-yard. The finest feature is the entrance porch, which abuts upon the street, and which, at first sight, seems to be an undisturbed portion of a temple with its dome. But upon closer inspection it is found that the whole has been rebuilt and cut down to suit the height required. The *ashṭa-dikpāla* figures on the brackets, above the columns, have all their heads and shoulders cut off in bringing the blocks, to which they are attached, to a proper level. Moreover, it was the usual custom to arrange the plan of the mosque so that the central *miḥrāb*, or prayer niche, should occupy, as nearly as possible, the site of the shrine of the original temple, in which case, the hall or porch, with its beautiful ceiling, would have occupied a position much nearer than it is at present. As will be seen from the drawing, the ceiling of this porch is an exquisite piece of chiselling in the best decorated style of Hindu work, rising in concentric rings of delicately carved mouldings to a central pendant.

Outside the town, on the east, and placed upon an eminence overlooking the Triveṇī, or junction of the three streams, facing the rising sun, is an old temple of Sūrya, of later workmanship than that from which the Jāmiʿ Masjid is constructed, and, possibly a successor to that one (Plates XII—XIV).[1] It is a later building than Kumārapāla's temple of Somanātha, and is probably a later temple than the one, I suppose, was built by Mahīpāladeva. Its general style follows that of the temple of Sūrya at Thān, as may be seen by a comparison of their photographs, but it is of rather better workmanship, and is probably, the earlier of the two by a few years, dating, perhaps, about 1350. The upper portion of its *śikhara*, together with the roof of the hall, and the whole of the porch, have been thrown down, the latter, probably, more than once, and rebuilt. The forward part of the *maṇḍapa*, including the roof and front doorway, has been rebuilt in a clumsy fashion. On one of the forward pillars, near the door on the south side, is a short inscription, upside down, clearly showing that it must have been inscribed when the pillar was lying upon the ground. The front door frame, which is fashioned in that yellow marble, such as is used in the doorway of Sampriti Rājā's temple at Śatrunjaya, is dreadfully damaged. The roof of the *maṇḍapa* has been rebuilt with arching thrown in above the central ceiling to support the outer structure. In this arching have been used old carved corner stones of a former ceiling. The two side bays of the ceiling are slightly coved, with rosette ornaments, and is undisturbed; the forward marginal ceiling, corresponding to these, which had been thrown down, has been rebuilt with flat slabs.

In the basement, the *garāspati* or band of *kīrtimukha* faces, seen in the Thān temple, is here replaced with a band of horses with fine Roman noses such as could only have been reared locally. This horse-moulding as already shown in the case of the Somanātha shrine, is here quite out of place, according to the canons of temple architecture as observed during the tenth to the thirteenth centuries, and, in itself, proclaims a later date, when these rules were beginning

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[1] In his *History of Kathiawad*, Captain Wilberforce-Bell has a plate opposite page 60 with the title "Temple of Somnath at Prabhas Patan," whereas it is a photograph of this same temple of Surya, and it has been so named on the face of the photograph by the photographer.

to be neglected by the local *salāts*. In only one other temple have I noticed this moulding out of place, and that is in the temple of Lakshmī-Nārāyaṇa at Pedgāon in the Aḥmadnagar district, and, here again, upon a late building. The plan, too, does not follow the arrangement of the earlier temples with their large halls, but is poor and mean compared with them, and the pillars are very plain. The shrine door partakes of the same poverty of design and decoration.

On the front of the temple, above the entrance doorway, is an image of Sūrya with his seven horses below him and his two wives, one on either side, and he appears again in the principal niches upon the outside walls. In the shrine is a very small insignificant-looking image of Sūrya. Around the shrine, in the circumambulatory passage, are three image niches, one on each of the north, south and west sides, which contain, respectively, Vishṇu with Lakshmī, Brahmā with Sarasvatī or Savitrī, and Śiva with Pārvatī, much mutilated but easily identified. In the *maṇḍapa* are side windows with little cells or cupboards beneath them. The central ceiling is neatly domed and decorated with *kīrtimukhas;* but the middle portion has gone, and, through the gap may be seen the arching put in, in later times, to support the outer roof shell. On either side of the entrance doorway are the remains of large figures, on the north side Brahmā and on the south a *devī*, much mutilated. Up above the shrine walls, on the south side of the temple, is Śiva, while, in corresponding positions on the north and south are Mahākālī and Brahmā with his wife, respectively. Here and there upon the walls are found engraved names. The temple has been more or less desecrated and is little used.

The Jains are by no means unrepresented at Pattan, one of the oldest and finest of their temple remains is the old shrine of Pārśvanātha to the north of the Jāmi' Masjid and not far from it, hemmed in and hidden among squalid surroundings (Plates XV and XVI). It is now used as a dwelling, or, rather, several, for it is divided up, within, by partition walls, but such dwellings as it is almost inconceivable for human beings to inhabit. Hardly a ray of light gets in, and one has to grope his way through Stygian darkness, careful not to stumble over animals, children or chattels. After standing awhile, and wondering what will emerge from the gloom, when one's eyes get used to it, the *silhouette* of an old hag, the outline of an ugly buffalo calf, tethered just under one's nose, bundles of rags and filthy belongings gradually loom up out of the darkness. Above, where the only light, in sickly rays, struggles through the cobwebbed interstices in the open tracery of the clerestory, black smoke-laden beams, thickly veiled with a lacework of ancient cobwebs, come into view. What is missed by the visual organs is doubly apparent to the nasal, and a long stay in this Hades is not conducive to one's comfort or health. So far as the interior is concerned, the temple seems to be entire. A curious arrangement is the little cell-shrines around the outside of the shrine walls, but within the *pradakshiṇā*, or enclosed passage around the shrine. This may have been due to the fear of Muḥammadan iconoclasts, which, as we have seen, caused the Jains to construct underground shrines, the entrances to which could be so closed as to betray no signs of their existence. The absence of images upon

the exterior of many of their later temples, was, no doubt, intended, so as not, by their presence, to irritate the Muḥammadan. The porch in front of the main doorway has a rather prettily designed domical ceiling.

The "Kotha" is another old temple in the town, re-arranged out of all recognition and used as dwellings like the last, but in this case by Muḥammadans. It is called the *kotha* or arsenal as it is believed to have been used for that purpose at some time or another. It is situated very near the eastern gateway, on the north side of the roadway.

The Māipuri Masjid is situated between Verāval and Pattan, within the limits of the boundaries of the latter, and not far from the sea-shore (Plates XVII—XIX and XXIII). It stands close beside the large whitewashed *dargāh* of Mangaluri Shāh, to the east of it. It has been abandoned, and is now uncared for. Like the Jāmi' Masjid, it is constructed of old temple material, and it has, within it, one of those richly wrought domical ceilings—a finer one, even, than that in the porch of the Jāmi' Masjid—which may possibly be a portion of an old temple undisturbed. The ceiling could not have been taken from the closed hall of Kumārapāla's temple of Somanātha for it is too small, being about twenty feet in diameter against thirty as would have been required for Somanātha. If, however, as I have already said, Somanātha's temple had a forward open hall, it may have come from that. It is of an earlier style of work than that of the smaller temple behind Somanātha, and could hardly have come from it. There can be no doubt that buildings of this highly decorated style, as erected during the time of Siddharāja and Kumārapāla, were strewn over Kāṭhiāwād with a lavish hand; but we must remember that state revenues, and what a king pillaged from his neighbours in those days, were seldom used for public works as we understand them now, but were looked upon as the king's private income with which he could pay his way to paradise by temple building, after he had spent all he needed upon his own luxuries and little wars.

The pillars are of a better style than those found in the later temples like that of Sūrya, just described. Upon two of them are names inscribed in *Devanāgarī*, but they are upside down, and were probably inscribed when the pillars were lying prone upon the ground, by pilgrims to Pattan, thirsting for immortality. This fact, of the names being written when the pillars were upon the ground, tends to show that the mosque was built of material which had been, for some time previously, in a ruinous state, and that the temple had not been desecrated and turned into a mosque at one and the same time. Thus the *mihrāb*, and other parts, have been designed so as to be in keeping with the Hindu details of the pillars and ceilings; and, as the mosque is well and carefully built, it is evident that the Muḥammadans, who erected it, had come to stay, and carried out their work deliberately. The use of already desecrated materials would have been of small concern to the Hindu provided they had been paid for. It is quite possible that this is the mosque erected by Nūr-ud-dīn Pīroz of the Verāval inscription.[1] In it, it is stated (A.D. 1264) that he, a ship-owner, and son of the ship-owner Khojā Abū Ibrāhīm, a native

[1] *Indian Antiquary*, XI, 241, and *Bhavanagar Inscriptions*, p. 224.

of Hormuz, who had come to the town of Śrī Somanāthadeva on business, and who was "excessively religious in accordance with the code of his religion," bought a piece of land outside the town of Śrī Somanāthadeva and constructed a mosque upon it for the use of Muḥammadan sailors; and for the maintenance of it he bought certain property in the town of Pattan. In describing this, it is said that he obtained from the Hindus the whole *pallaḍikā* belonging to the temple of Śrī Baleśvara in the centre of the town of Pattan, which was filled with houses, and the boundaries of which are given. From this and other inscriptions, I gather that the term *pallaḍikā* signifies an enclosure, or the land and property around and belonging to a temple. It would be pretty certain that the Hindus would not have sold to a Musalmān land belonging to a temple in use. I therefore take it the temple was a ruin and desecrated, and it was for this reason, more especially, that he offered to buy it, as it provided material, to a great extent ready dressed, for his mosque, the rent from the land or houses going, as the inscription tells us, towards the upkeep of the building. If this were so, we can have no further doubt as to the temple from which the beautiful ceiling was brought. In favour of the surmise that the material was brought from a distance, is the fact that fragments of the less useful parts, such as *śikhara* stones and images, are conspicuous by their absence; columns and useful parts alone are found, and some of these, left over, may be found used up in Muḥummadan tombs and mosques in the vicinity. That the inscription does not refer to any mosque now in use may be gathered from the fact of the inscribed stone being now found inside a Hindu temple. It is not likely that the custodians of the mosque, if still in use, would have allowed the stone, containing their charter, to be carried away from it. The mosque was for the special use of the sailors upon trading vessels going to and fro between that place and the Persian Gulf. That there was in those days a great deal of trade carried on along this coast is shown by the hundreds of *pāḷiyās*, or memorial stones, set up at these Kāṭhiāwād ports to the memory of such sailors.

The only images that seem to have escaped the attention of the builders, or were counted too insignificant to worry about, are that of Gaja-Lakshmī, in a ring of moulding in the ceiling, between the brackets, and some little figures under the brackets, at intervals along the scroll band, which look uncommonly like images of Garuḍa, the vehicle of Vishṇu. They are too small, and are in too unimportant positions, to draw any inference from them as to what deity the temple was originally dedicated. In the central area of the mosque a saint has been buried, and over his grave is spread a cloth: he is known as Māipuri. It is quite probable he was buried here after the mosque fell into disuse.

At a short distance from the north-east corner of the last building, and nearer the road, are two rock-cut step-wells, arranged at right angles to one another. The smaller one of the two had been partly filled in with earth, but the greater part of a richly sculptured architrave, spanning the descent, was still uncovered (Plates XX and XXI). The position it occupies in the well is better seen in the larger well, where a great beam of rock, spanning the

lower end of the descent, but high up near the ground level, held a similar sculptured architrave which is now missing, the little corbel brackets of the same alone remaining. The principal figure in the upper central panel is much mutilated, but, judging by the trees and cattle, and the mass above the figure, the panel might represent Kṛishṇa upholding the mountain Govarddhana to protect the *gopīs* or shepherdesses, seen on either side of him, and their herds from the wrath of Indra, manifested by a deluge of rain. Kṛishṇa had already annoyed Indra by persuading the *gopīs* to worship the mountain, which gave the cattle food, rather than the rain sent down by Indra which produced the food. Kṛishṇa shelters them from his wrath for seven days and nights. Another representation of this scene, with an inscription beneath it, is found in the temple of Harsaṭa Mātā at Verāval, close by. In the band of sculpture beneath this, which is divided into compartments, we have three *devīs* or goddesses, the counterparts of the gods Brahmā, Śiva and Vishṇu in this order from left to right; and separating these are two panels, each containing a horseman. Observe the tiny figures, all along beneath, looking over the parapet. In the centre of the lowest band is the elephant-headed Gaṇapati, the god of wisdom, the leader of Śiva's *gaṇa*, and the favourite image found upon the dedicatory block above the shrine doors of Śaiva temples. The *devīs*, on either side of him, are too mutilated to identify with any certainty, but two of them may be Gaurī and Varshā. This architrave looks very much as if it had been brought from elsewhere, and had not been intended, originally, for the well; and the brackets, under it on either side, are much like those in the old gateways of the town of Pattan. From the occurrence of the *devīs* instead of their lords, it is possible that this sculpture was brought from a temple to a *devī*; and Pārvatī occupying the centre, with Gaṇapati below, would indicate that goddess—possibly from the temple of Chaṇḍikā which was built by Bṛihaspati.

The Bhalkeśvara Talāv or Bhalka Tīrth (the Tank of the Arrow) is a small masonry pond a short distance to the north-east of Verāval (Plate XXII). It is a pool of slimy water, surrounded with rough stone steps, which may or may not be very old; certainly the little temple, beside it, is of no great age. It is, however, connected with the last scene of Kṛishṇa's life, as it was here that he met his death. After spending most of his life in and about Mathura (Muttra) he was advised to go to Prabhāsa with his Yādava kinsmen. On reaching the southern shore they indulged in liquor, quarrels, and fights, until, at last, only the two brothers Kṛishṇa and Balarāma were left alive. Balarāma met his fate at the hands, or rather poison fangs, of the great serpent Śesha, and Kṛishṇa was left alone. Meditating, one day, by the side of this tank, with his foot upon his knee, a hunter, Jara by name, seeing a movement through the tangled brushwood, mistook him for a deer that had come there to drink, and discharged an arrow at him and killed him. This is, in short, the story. There is a little pedestal, in the middle of the pool, upon one side of which is a standing image of Vishṇu, but this has been pushed to one side to make room for a *liṅga*, the symbol of the god whose worship seems to have ousted that of Vishṇu in this part of the coast.

VERĀVAL.

VERĀVAL, but a short distance from Somanātha-Pattan, is a comparatively modern town which has little of antiquity to boast of, and that little purloined from elsewhere.[1] On a stone built into a wall at the Police gates is an inscription, both, in Persian and Sanskrit, dated A.H. 810 and Vik. Sam. 1464, which records the erection of the strong wall round the fort. The foundations were laid on the date mentioned above, the work being carried out under the supervision of Malik Dazlullāh Aḥmad, son of Reja,[2] in the time of Zafar K͟hān who was the general of Sulṭān Muzafar K͟hān. The work was finished in the following year of the Hijera.

The Jāmi' Masjid, like its fellow in Pattan, has been constructed of old temple pillars and other materials; and, from the outline and general appearance of a mutilated image upon the dedicatory block over a doorway, the temple, whose material has been appropriated, was, probably, a somewhat plain Jaina one. The *masjid* is smaller and more insignificant in appearance than that at Pattan; and to improve it, from a Muḥammadan point of view, it has been whitewashed. In the central *miḥrāb* is an inscription dated in A.H. 732 (A.D. 1331), which tells us that the physician of the emperor Muḥammad S͟hāh caused this *masjid* to be erected. In the *rauza*, or tomb, of Sayyid Hazrat Ishaq, or Magare-bi-S͟hāh, at the Chok Masjid, is an inscription which records its erection in A.H. 1100 (A.D. 1688). Over the central *mihrāb* in the Māndvi Masjid is an inscription which records the fact that Sulṭān Maḥmūd S͟hāh *bin* Muḥammad S͟hāh *bin* Aḥmad S͟hāh, ordered the building of the *dargāh* of Muḥammad *bin* Hāji Muḥammad 'Ali Gilāni.

In the temple of Harsaṭa Mātā, a quite modern shrine, of no account architecturally, there is, built into the wall of the *maṇḍapa*, the inscription, already noticed, of Arjunadeva's time, in forty-three lines, detailing the arrangements in connection with the building of a mosque by Piroz. The inscription is important on account of its date being stated in four different eras, namely, the Hijera (662), the Vikrama (1320), the Valabhī (945) and the Siṁha (151), the last a local era which appears in several other inscriptions in this part of the country. The date in the Christian era is equivalent to 1264. The Siṁha

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[1] The late Dr. Bühler speaks of Verāval as being the same as Somanātha-Pattan, but that is not so, the two places being quite distinct and about two miles apart. He says: "Somnāth-pattan, also called Devpattan, Prabhāspattan or more commonly Verāval." (*Wiener Zeitschrift*, III, in *Ind. Ant.* III, 301; and *Corpus Inscriptionum Indicarum*, III, 84).

[2] The Sanskrit inscription says "Mahāmalika Śrī Phajarala Ahamada Avaraja" (Malik Fazar Ahmad Avraz ?)

era, which must have started in A.D. 1113 (V. S. 1169) seems to have been instituted in honour of Jayasiṁha Siddharāja's conquest.[1] Besides this slab, there is another built into the same wall, bearing a mutilated image, already referred to when describing the two step-wells to the west of the town, representing Kṛishṇa holding up the mountain Govarddhana, which is dated in the Valabhī year 927 (Plate XXIII).[2] The inscription, which is in five lines below the sculpture, records that the *sreshthin* Mūlajoga, a member of the Gallaka caste (? cowherd caste or clan) and his wife Moḍhī; their son, the seller of perfumes, Jojā, and his wife Shevaḍa; and their sons Jayatā, Jasadeva and Jasapāla, and other (members of the family), at Devapattana caused to be made, for purposes of worship, an image of the holy Govarddhana for their and their ancestors' spiritual welfare; and that this image was fashioned by the artizan Rāghava, the son of the artizan Vīṁjhadeva. As this sculpture is said to have been set up at Devappattan, it must have been brought from there to this temple.

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[1] *Bhavanagar Inscriptions*, p. 224.
[2] *Epigraphia Indica*, III, 303.

GHUMLI.

AMONG the mediæval temples in Kāṭhiāwād, one of the finest must have been the Navalākhā temple at Ghumlī in the Barda Hills, the seat of the Jeṭhwās from the tenth to the fourteenth century, but which is now a wreck. It has already been described by Dr. Burgess,[1] but is referred to here again, and a few photographs of the old ruin are reproduced, in order to compare it with the temple of Somanātha-Pattan, of about the same period, and others of its class described in the following pages (Plates XXIV-XXVI). Though not, by any means, so large as Somanātha, being less than two-thirds the length or width, it supplies some of the missing parts of that temple. The tower has mostly fallen, but there is sufficient left in the miniature ornamental *Śikharas* at the base of the tower to show what the whole tower was like both here and at Somanātha. A large open and two-storied hall takes the place, here, of the closed hall at Somanātha. The latter could hardly have been two-storeyed, as such were not known amongst these temples, and the double-storied open hall was rare, one of the finest having been that of the Rudra Mālā at Siddhapur, if that did not even have a third floor. The whole temple, here, stood upon a high platform, whereas, at Somanātha, there is, at present at least, no sign of one. Being a smaller building than Somanātha, it has not got the horse moulding in the basement, the elephant-moulding and the man-moulding having nothing between them. The top of the man-moulding in these basements is generally on the same level as the floor inside, and thus indicates the top of the basement. The temple of Navalākhā is possibly somewhat older than that of Somanātha. It is a typical example of Gujarāt temples of that period.

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[1] *Report on the Antiquities of Kāṭhiāwād and Kachh*, p. 178 ff.

GOP.

THE old temple at Gop, in the Barda Hills, a stranger so far south of its natural domicile, and, no doubt, the oldest known structural temple in Kāṭhiāwād, has also been described and illustrated by Dr. Burgess in his account, of the antiquities of this province;[1] but, as in the case of the Ghumlī temple it is necessary to reproduce one or two of the photographs in the present volume to enable us to compare certain other old temples with it. And, as I have already noticed it in my introduction, I need not repeat what I have said there. Plates XXVII and XXVIII show two views of it. The plan of what remains of it is much like that of the temple at Bileśvara, and is very simple—a square shrine standing in the centre of a larger apartment or hall, the basement of which, alone, remains. We can gather some idea of what the outer walls were like from a study of those of Bileśvara. They probably rose from the decorated basement, the remains of which we see in the plate, to the double line of heavy cornice which is seen in the temple of Bileśvara, and, like the plain walls of that temple, were probably relieved by pilasters at intervals; but, in this case, they would have been deeper and broader and more decorated. The work, here, is vigorous, and is carried out with more precision than at Bileśvara, where the style was copied by less capable builders whose masonry was much inferior. These pilastered walls are very like those of the *stūpas* found in Sind at Ṭhūl Mīr Rukān and Mīrpur Khās—the one in carved stone, the others in moulded brick. The style, in both cases, travelled south from its one home in the north. The construction of the tower is well seen in Plate XXVIII, where part of the masonry has fallen away. The blocks are piled up dry, and each course is corbelled forward above that below; and it is really marvellous how it has all stood so long with little or no attempt at bonding, and no cementing material.

[1] *The Antiquities of Kāthiāwād and Kachh*, p. 187.

KADVĀR.

BETWEEN Sutrapādā and Somanātha-Pattan, and two miles from the former, is the village of Kadvār where there are the ruins of a very much older and larger temple than that at Sutrapādā (Plates XXIX-XXXV). It is now dedicated to the Varāha *avatāra*, or boar incarnation, of Vishṇu ; but, from the unusual shape of the shrine, which is a long rectangle instead of a square, we may conclude that it originally contained all the ten principal *avatāras* ranged upon the seat along the back wall opposite the door. Both within and without the building, are fragments of some of these (Fig. 2), among them being that of Vāmaṇa, or the dwarf, and of Paraśurāma with his bow and sheaf of arrows. Placed within the shrine, upon the middle of the seat which runs along the back wall, is a large image of Varāha with an old image frame about it, on which are the other nine *avatāras*. This is now the principal object of worship ; and, to further accentuate its importance, it has an old pet-ticoat tied round its waist. Other images, upon the seat, are Nara-siṁha, with a well carved fish beneath him, Vishṇu seated upon Garuḍa and Śiva-Pārvatī. A somewhat similarly arranged shrine to this, and one that probably also contained the *avatāras* of Vishṇu, is that of Kālikā Mātā at Jhālrāpātan in Rājputānā. In a line, above the shrine door-way, are five well preserved panels, each containing a deity (Plates XXXII-XXXIV). From left to right they are Sūrya, Brahmā, Vishṇu, Śiva, and Soma or

Fig. 2.

Chandra, the last having what appears to be the crescent moon behind his head. Vishṇu occupies the central panel, and, below, on the dedicatory block, he appears again, while Ganeśa, the more frequent image in this position on Śaiva temples, is relegated to a more subsidiary position above him. The doorway is very similar to some of those in the Buddhist caves, especially those of Ajanta, with the lozenge mouldings and the flanking pilasters with pot capitals.

The pillars are, also, very like the plain square cave pillars ; they are great square massive shafts with the regular bracket capitals of the caves. These support heavy beams, over which the roofing slabs are placed. The roof of the shrine, except for parts of the lower row of *chaitya*-niches, has gone, leaving only the flat stones of the ceiling which have been strengthened beneath with joists of common jungle teak and not sandalwood as reported. The *Śikhara* of the shrine was of the same early type as that of the large temple at Bileśvara, but nearer, in point of time, perhaps, to the old temple at Gop and the oldest shrine at Vīsāvāda. A sure sign of the great age of the temple are the images of the river goddesses Gangā (Ganges) and Yamunā (Jumna), standing one upon either side of the shrine doorway at the bottom. but they have been defaced almost beyond recognition. In the caves they are often shown at the top of the door at either side, and this was, perhaps, the earlier position for them.

There is not much of the exterior of the temple left, but what there is severely plain ; a few simple mouldings relieve the basement, and in these, as well as just under the eaves of the porch, may be seen rows of dentils as at Gop, and such as are freely used in Greek architecture. The sides of the porches were enclosed with slabs, each decorated, on the outside, with a conventional lotus in a beaded circle. This beaded circle, enclosing arabesque or figures, was a favourite detail in the caves. The walls around the shrine, between the basement and the eaves, were perfectly plain. The arrangement of the roof was similar to that of the Sutrapādā temple, the *chaitya*-niches, which are seen, being above the ambulatory passage below, the walls of the *Śikhara* proper rising through and above this. It would have been very interesting to have known how the builders ran up the *Śikhara* and finished it off on the oblong rectangular plan—possibly on the same lines as that of Bileśvara with fewer and heavier courses.

At a short distance north of Kadvār, on the cart track to Pattan, beneath some trees, is a hut, beside which, lying upon the ground, a number of great stone balls may be seen. There are ten whole and one broken one, and each measures 4′ 9″ in circumference. A story is told to account for their presence there. Once upon a time a *gosāvi*, who lived in the hut, used to levy a contribution on each laden cart that passed by. On one occasion a cart containing eleven earthen pots full of sugar came along, and the *gosāvi*, as usual, demanded his dues. The cartman denied having anything but stone in his cart, whereupon the *gosāvi* replied "Let there be stone in your cart, then," when the pots were immediately turned into stone balls. The cartman seeing what had happened, tilted out the stone balls, and went on his way. The weak part of the story is that the *gosāvi* did not turn them back into sugar after the cartman had gone, but in that case the balls would not have been there to corroborate the story.

BILEŚVARA.

SITUATED in the Barda Hills, about fifteen miles north-east of Porbandar, is the hamlet of Bileśvara where there is an old temple of the Kadvār type, having its spire complete and decorated with rows of the small *chaitya*-niches. It is probably an older temple than that of Sūrya at Sutrapādā, but later than that at Gop. Its finial is more on the lines of the latter, though it seems to have a small *amalsara* immediately under the pot-finial, which may or may not be original. It is, however, seen as a little ribbed cushion capital on the pilasters around the walls, where it reminds one of the similar capitals on the pillars in the Elephanta caves near Bombay. The whole of the upper part of the walls, above the second cornice over the pilasters, with the balconied windows in front, is modern work (Plates XXXVI-XXXIX).

The temple is dedicated to Śiva, but whether this was so originally, or not, is uncertain, as the present door frame does not appear to be the old one, from which it may have been possible to decide. In the shrine is now a damaged *liṅga*, and, standing out before the entrance, on a modern looking platform, is a little shrine, in front of which has been placed a Nandi, or Siva's bull, looking towards the *liṅga*. The plan of the temple is unusual, for we have here the square shrine planted right in the middle of what might be called the hall, leaving a broad, but dark, closed-in passage all around it. The temple measures, outside, 50′ 7″ and the shrine 23′ 5″ square, the passage around the latter being about ten feet wide, unnecessarily wide for a *pradakshiṇā* or circum-ambulatory passage. There may have been a shallow porch before the main doorway, but it is doubtful, as the lower courses of the steps in front, which seem original work, do not allow sufficient room for one. The temple faces the east. Placed, inside, near the gateway of the enclosure, are sculptures of the *saptamātṛā*, or Seven Mothers, each holding an infant upon her knee, but they are much dilapidated.

Adjacent to the big temple, on the north, is a small shrine, in a very ruinous condition, but interesting, inasmuch as it had a *śikhara* in a very early and rudimentary stage of the northern style; and what remains of it looks clumsy when compared with the more fully developed later examples (Plate XXXVIII). Much of the ornament is left as incised lines and the corner ribbed cushions are left square, instead of round, as at Sutrapādā.

SUTRAPĀDĀ.

AT the village of Sutrapādā, situated eight miles from Somanātha-Pattan, along the coast to the south-east, is a temple which is far older than that of Somanātha at Pattan, and probably older than the oldest at Thān (Plates XL-XLII). The old shrine at Sutrapādā is between the village and the sea shore, in a clump of trees in the fields, and is dedicated to Sūrya. The temples of Sutrapādā and Kadvār take us back to the heavy and massive style of the old temples of Aihole, in the Kanarese country. To provide against the cracking of the beams, they were made extra heavy, and this adds greatly to their archaic appearance, which is further emphasised by a marked scarcity of ornamental detail, what little there is being in keeping with the style—large and severe. It will be seen from the Plates XL and XLI that the *śikhara* is later, and is a decided advance upon those at Gop, Vīsāvāda, Bileśvara and Kadvār, while it has assumed, to some extent, the smaller features of the still later temples of the tenth and eleventh centuries. Surmounting it we find the flat scolloped cushion or cog-wheel member which, later on, became the usual crowning stone under the pot-finial and known as the *amalsara.*

The present image of Sūrya, in this temple, is a late one, an inscription on the doorway stating that it was set up in Sam. 1357 (A.D. 1301) by one Thakur Vīsala Deva, or Vajal Deva as written in the inscription. This would be soon after Alaf K͟hān's visit to Kāthiāwād. Lying by the *kuṇḍa,* or tank, on the north side, are broken fragments of at least two images of Sūrya, one of which has been rather a fine one and larger than that in the shrine.

This temple explains the plan of the shrine at Gop, where the outer walls of the *pradakshiṇā* have fallen, and where the slots along the top of the wall of the shrine, show where the lower roof of that passage joined it at the base of the *śikhara.* The pillars, within, are of not quite so simple a type as those in the temple of Varāha at Kadvār. The central bay of the ceiling is closed by three huge flat slabs without ornament; the side ceilings, and the ceiling of the *pradakshiṇā* slope from the centre to the sides, the slabs resting upon heavy beams placed at intervals. The doorways are severely simple, and they each have upon the dedicatory block, an image of Gaṇapati (Plate XLII). The forward part of the *maṇḍapa,* with a flat roof, seems to be an addition or rebuilding of a porch that had fallen. Beside the temple, upon its south side, is a modern one of the *navagraha,* or Nine Planets, but it is of little interest.

KINDERKHEDA.

KINDERKHEDA is a small village about twelve miles to the north of Porbandar, where there are the ruined remains of three very old temples of the Kadvār type, that of Randalā, in the fields to the north-east of the village, being most archaic-looking and possibly the oldest, where we have Sun-worship again (Fig. 3). It is about the same size as the temple of Sūrya at Sutrapādā, but more simple and severe in its general appearance, and more massive, for its size, than the Kadvār temple. Unlike the plainly moulded shafts of the pillars at the former, they are, here, if anything, simpler than those at the latter temple, being nothing but heavy square blocks unrelieved by a single line. They have no bases as they have in the other two buildings, and the bracket-capitals are partly rectangular slabs and partly fashioned into

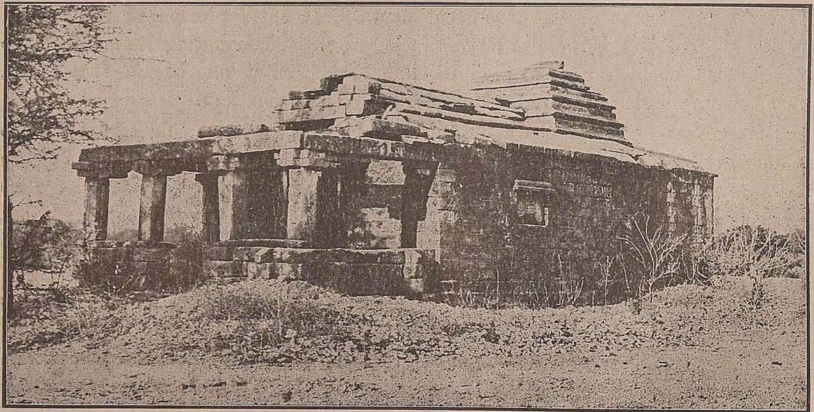

Fig. 3.

a simple roll, being much like those in the Tīn Tāl cave at Elura. The roof, as will be seen in the photograph, is plainly constructed of overlapping slabs above the hall, and is a simple pyramid above the shrine. The only ornament about the building, accentuated by its very loneliness, is a sculptured slab forming the back of a niche on either side of the temple; and, from this, it might be inferred that the want of ornament elsewhere was not due to the absence

of men capable of producing it, but more, perhaps, from want of funds to pay for it. The type of pillar, in this case, is a better criterion to judge by, with reference to the age of the building, than the absence of ornament. A temple, much like this, in its general simplicity of style, though built by a different people, and at the other end of the Bombay Presidency, is that of Huchhimalli-gūdi at Aihole in the Kanarese district. Standing before the temple is a little cell-like shrine whose sides are each composed of a single slab of stone.

VĪSĀVĀDA.

ON the coast, about fifteen miles to the north-west of Porbandar is the village of Vīsāvāda, where there are several old temples of different ages (Plates XLIII-XLV). Those of Saṁkara and Ranchodji are twin shrines, facing one another, within a raised and paved courtyard. With them, arranged around the courtyard, are smaller subsidiary shrines in which are images of Vishṇu. Outside the courtyard, on the north, is another partly ruined shrine. The whole group is of comparatively late work. The *śikharas* are in the northern style, but the work is merely blocked out without any attempt at detail. On the base of a loose broken image, in a niche behind the *liṅga* in the temple of Śiva, is a short inscription which tells us that some one set up the image of Rānā Śrī Vikramāditya in Sam. 1262 (A.D. 1206) during the reign of Rānā Siṁha. A local tradition has it that about a hundred and seventy years ago a Bhagat by name Vingali, living in Vīsāvāda, who was a devoted worshipper of Dwārkānātha at Dwārkā, used regularly to visit that place, but, becoming old and infirm, he was unable to keep up this practice, so the god appeared to him in a dream and told him to build a temple to him at Vīsāvāda, where he could worship without undergoing the fatigue of a journey to Dwārkā. This he did, hence the shrines.

A short distance to the north-west of the last, is a smaller, but much older, temple, of the Sutrapādā style, now in disuse and partly ruined. It is massively built and plain. In the shrine are some mutilated images, among them being one of Sūrya, so, possibly, the temple was originally dedicated to him. Nearly half a mile to the north-west of this again, standing isolated in the fields, is a very small shrine, which is certainly the oldest at this place. It is a small square building, standing upon a ruined basement. Before it stood a porch, which has now disappeared; it can be seen where it was attached to the front wall of the shrine. The fall of this part damaged the masonry around the doorway, part of which has been blocked up to give support to the lintel. There may have been an enclosed passage around the shrine as in the Kadvār temple, but there are no indications of one having been attached to the walls of the shrine, the walls being perfectly plain between the basement and the eaves. The stepped-out pyramidal roof, is, if anything, simpler than that at Gop, but the workmanship is coarser, the *chaitya*-niches being left in block without the rich detail there is about those on that temple. Instead of the straight sloping corners, seen between the niches at Gop, we find here quadrantal curves similar

to the heavy mouldings in early Chālukyan and Dravidian buildings of approximately the same age. The *chaitya*-niches, however, still preserve the single loop and have not yet developed into the triple loop or trifoil form as in the Sutrapādā temple, but we have here the ribbed *amalsara*, beneath the finial, as in the last. The Gop finial is altogether different and is derived from another source. This feature has been continued in the northern temples dating from the tenth century, though the styles are otherwise different.

At Vīsāvāda is a great number of *pāḷiyās,* or memorial stones, dating from Sam. 1352 (A.D. 1296) down to the present day, and they are still being added to. Some are placed little shrine-like pavilions.

THĀN.

AT Thān, which is on the railway, half way between Wadhwān and Rājkot, are a few objects of interest, among them being a temple of Sūrya which is of some note in the province (Plates XLVI-L). We are told that "Thān is one of the most ancient places in India, and the whole of the neighbourhood is holy ground. Thān itself derives its name from the Sanskrit *sthān*, 'a place,' as though it were *the* place hallowed above all others by the residence of devout sages, by the excellence of its city, and by its propinquity to famous shrines, such as that of Trinetreśvara, now called Tarnetar, the famous temple of the Sun at Kaṇḍola, and those of the snake-brethren Wasuki and Banduka, now known as Wāsaṅgi and Bāndia Belī respectively . . . . Nor is Thān famous in local tradition only; one of the chapters of the *Skanda Purāṇa* is devoted to Trinetreśvara and the neighbourhood, and this chapter is vulgarly called, the *Thān Purāṇa* or *Tarnetar Māhātmya*. Here we learn that the first temple to the Sun was built by Rājā Māndhātā in the Satya Yuga. The city is said then to have covered many miles, and to have contained a population of 36,000 Brāhmans, 52,000 Vāṇias, 72,000 Kshatriyas and 90,000 Sūdras—in all 250,000 souls. Thān was visited also by Kṛishṇa and his consort Lakshmī . . . The central fortress was called Kaṇḍola, and here was the celebrated temple of the Sun. Immediately opposite to Kaṇḍola is another hill, with a fort called, in more recent times, Songaḍh, and another large suburb was named Māṇḍvā. Within a few miles was the shrine of the three-eyed god Trinetreśvara, one of appellations of Śiva, and close to this the celebrated *kuṇḍ*, by bathing in which all one's sins were washed away . . . .

"Modern tradition only carries us back as far as the Bābriās, who ruled here until driven out by the Parmārs, who were expelled by the Kāṭhis, who in their turn were dispersed by Shujaat Khān, Subāhdār of Gujarāt, and were succeeded by the Jhālās . . . The Bābriās were expelled by the Parmārs, who were driven out by Wāloji Kāṭhi when himself fleeing from Pāwagaḍh pursued by Jām Abrā. Jām Abrā, it is said, followed Wāloji to Thān and laid siege to the place, and Wāloji contemplated flight, when the Sun appeared to him in a dream and assured him of his aid. Wāloji risked a battle, and Jām Abrā (or Abdā) was defeated and forced to return to Kachh.[1] Wāloji and his Kāthis now established themselves at Thān, and Wāloji, in gratitude

[1] See also *Indian Antiquary*, IV, 322.

to the Sun, repaired the temple of that luminary on the Kaṇḍola hill. This temple, as before stated, is said to have been founded by Rājā Māndhātā in the Satya Yuga, and there is no doubt that it is really a most ancient fane. It was, it is said, repaired by the celebrated Lākhā Phulāni, who for a short time appears to have ruled here, though at what date does not appear, but the neighbourhood abounds in traces of this celebrated chieftain . . . . This temple has undergone so many repairs and rebuildings that the original structure has entirely disappeared, and its present appearance is by no means imposing . . . . Shujaat Khān, when on his usual *mulkgirī* circuit in Jhālāwār, marched from thence in about A.D. 1690 for Thān, which fort he stormed after a great slaughter of its defenders, dispersing the Kāṭhis and destroying the temple of the Sun. Since this the Kāṭhis never returned to Thān, which was occupied by the Jhālās shortly afterwards."[1] In the above battle, some say that "the Sun appeared in Wāloji's ranks in mortal form, riding on a white horse, and that wherever this strange warrior went the enemy's men fell as though mown down with a sickle. After this the Kāṭhis devoted themselves more than ever to sun-worship. The descendants of Wāloji were called Wālās; they, with the other Kāṭhis, remained in Thān till Samvat 1480".

Tracing the temple back, as far as we are able, from what is left, we have, to begin with, the latest reconstruction, which consists of the present *maṇḍapa* or hall, with its Musalmān dome, the dome over the shrine, and the enclosure wall with its Musalmān *kanguras* or battlementing. It was at this time that the inscription was built into the side of the porch, upside down, and, probably, the present image in the shrine dates from this very recent period. These, then, must have been the extensive repairs carried out after the Muḥammadans, under Shujāt K͟hān, were done with it in 1690. Sundry repairs and small additions have, of course, been carried out since. The temple destroyed at the time, is now represented only by the walls of the shrine and the inscription slab. This older temple, judging from the style of what is left, which accords with the coarse Gujarāti inscription slab and its date, was, I have little doubt, originally built in Vik. Sam. 1432 (A.D. 1376), or nearly six centuries ago, by Vinaśaṁkara, a *salāt* or architect of Pālitānā. But older still, by, perhaps, two hundred years or so, are the doorway and sculptures built into the courtyard walls and the eastern porch. These are the remnants of a still older shrine which possibly stood where the present Sūrya temple stands, or they may have been brought from two ruined temples which stood about a hundred and fifty yards to the south-east of the present temple, a portion of the basement and other remains of which still lie there. There is no definite indication, however, that that temple was dedicated to Sūrya except for an isolated image of Sūrya, of doubtful age, built into the back wall of the courtyard. Even, had it belonged to the older temple, a solitary image, like this, proves nothing, though, at the same time, it would be in favour of that shrine having been dedicated to that deity, since his image is very rarely found upon temples dedicated to other deities.

[1] See also *Indian Antiquary*, IV, 193.

But we have still not touched the oldest remains on the hill. Just outside the courtyard, on the north, and left out in the cold by its high wall, is a smaller ruined shrine whose date must go back beyond the four digits, but to what three it is impossible to say with any degree of certainty, as there is not sufficient of the building left to judge by accurately (Plates XLVII, XLVIII and L). The workmanship has all the appearance of seventh or eighth century work, if not earlier. The construction is much more massive than that of the Sūrya temple; and its mouldings, which are few, together with the sculpture, partake of the bold and heavy but vigorous work of the cave-temples. The figure sculpture has more decision and character than that of such temples as Kumārapāla's at Somanātha-Pattan or the Navalākhā at Sejakpur; it is raised in greater relief, the images being almost detached. It was executed at a time when the sculptor put his soul into his work, and did not turn it out at so much per square yard, but impressed his own individuality upon it.

The principal, if not the only ornament upon the roof, appears to have been the little *chaitya*-niches such as are seen upon that of the small Jaina shrine to the south-east of the Sūrya temple, and in larger and nobler proportions upon the old shrine at Gop. The shrine walls alone stand, the *maṇḍapa* having fallen, and many of the blocks lie about. The shrine faces the east. In a niche, upon the south side, is a comfortably proportioned Gaṇapati with a female by his side[1]; on the north is the river-goddess Gangā Devī standing upon a *makara* or alligator,[2] a very rare sculpture on later temples, but much in evidence, with her sister goddess, Yamunā, in those of the Gupta period; while, in a niche on the west, or back wall, of the shrine, where the principal image on the exterior of a temple is usually found, is the Varāha or boar incarnation of Vishṇu. This would indicate that the temple was dedicated to Vishṇu in one of his manifestations; and the seat or altar, against the back wall, inside, clearly shows that it was not a Śaiva temple with a *liṅga*. Though not altogether inconsistent with the idea of it having been a shrine to Sūrya, since his worship is often connected with Vaishṇava worship under his title of Sūrya-Nārāyaṇa, yet we should have expected to find, were this the case, an image of the Sun-god in this position. He is thus found on his temples at Somanātha-Pattan, Moḍhera, Vāghli in Khāndesh, and elsewhere, and, as I have said, he occupies this position on his temple here at Thān. But it is very likely that this small shrine was but a subsidiary one to a larger temple that has long since disappeared.

Lying near was found the torso of an image (male), about three quarters life size; but, as the arms and head have gone it is impossible to say what it was; it may be the trunk of the image of Vishṇu which occupied the shrine. Close by, was also found a portion of the trunk of a much smaller figure which evidently had at least two faces, front and back, as both sides of the trunk is a front, with a circular ornament upon the chest and the sacred thread. Had these not been present, or if the chest ornament had been lozenge-shaped—the *sivatsa*—it might have been taken for a portion of a Jaina *chaumukha*, but, in

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[1] This may possibly be the Vāmana *avatāra* but, the head being missing, it is not easy to decide.

[2] Similar other representation with Yamunā and Sarasvatī in the side chapel at Kailāśa at Elura.

this case, it would have had four bodies joined together. As there is no two-faced image among Hindu deities, we must assume that it is part of an image of the four-faced Brahmā.

Unfortunately, the sculptured door frame has gone, for the dedicatory block upon this would have settled the question of its dedication. Some idea of what it may have been like, may be gathered from that of the small old Jaina shrine upon a detached portion of the same hill to the south-east, only that this one was probably more ornate. The sculptor seems to have been rather undecided about the object in the loops or festoons of beads running round the eaves, for, in some, it is distinctly a flower with scolloped petals like the 'Canterbury Bell,' while in others it more closely resembles a real bell. In any case it proclaims, together with the *chaitya*-ornament, the heavy basement mouldings, and the vigourously carved figures, an early temple.

To return to the main temple. As it now stands it is a comparatively modern building, the older part having been erected, as the inscription tells us, by Siṁha, son of Butada Lākhā, of the Kāṭhi caste, to the god presiding over the hill of Kaṇḍola, in Saṁ. 1432 (A.D. 1376). The workmanship is poor, and the mouldings and sculptures scanty, shallow and badly proportioned. The temple, as is the case with all those dedicated to Sūrya, faces the east or rising sun; and, within its shrine, is a modern image of that deity dressed in coloured clothes. The pillars in the hall of the temple are very plain and more or less clumsy in appearance, and there is no curving about the doorway of the shrine, as found in older temples.

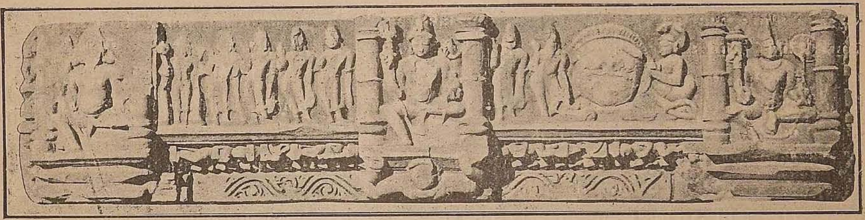

Fig. 4.

The principal figure upon the back wall, on the outside, as well as upon the north and south sides, is that of Sūrya. He stands in the usual stereotyped pose, straight to the front, holding a full-blown lotus, by its long stalk, in each hand. Sūrya, alone of the gods, has but two hands, and he, alone, wears long boots almost up to the knees, of a distinctly Persian pattern, though he is very rarely found barefoot. Beside him are his two wives, one upon either side, and not standing much higher than his knees. In all Hindu temple sculpture, subsidiary figures, in a group, are made smaller than the principal one; the hero upon a memorial stone, for instance, will be shown of colossal size among a crowd of pigmies. Sūrya's seven horses, that draw his chariot, are here conspicuous by their absence. The door frame inserted in the outer wall round the temple, was, very likely, that of the hall of a temple that preceded the 1432 temple, the style being of an earlier period. An interesting feature

upon it is the representation, along the top, of the *navagraha*, or Nine Planets, frequently seen upon mediæval doorways in Rājputānā and Central India (Plate XLIX). This particular example is not a very good one, the images being in one monotonous line, and, except for the big head, all alike. In Figure 4, above, I give a representation of one from Chitor in Rājputānā, which is an older and better one. In the Thān one it will be seen that they are made up of the five planets proper, from left to right, and the descending and ascending nodes. They are, in this order, Sūrya or Ravi, the Sun; Chandra or Soma, the Moon; Maṇgala or Bhauma, Mars; Budha, Mercury; Bṛihaspati, Jupiter; Śukra, Venus; Śani or Koṇa, Saturn; Ketu, the descending node; and Rāhu, the ascending node. Sūrya has his lotuses in his hands, and behind the head of the Moon is the crescent, while the next five have no particular distinguishing feature. Ketu is always shown as a large head without a body. Rāhu, here, is much like the others, but he is more correctly represented in the Chitor sculpture as a *nāga* figure with a serpent's tail. Beneath them, on the Thān doorway, is Gaṇapati, upon the dedicatory block. In the middle, on the Chitor illustration, is Śiva; at the end, to his right, is the three-headed Brahmā, and at the other end is Vishṇu.

Many sculptures, from the older temple, have been built into the walls of the courtyard, among them being a representation of the birth of Brahmā from the navel of Vishṇu, who lies upon the serpent Śesha, but it is much defaced. There is Kuvera upon his horse, probably as one of the *dikpālas*; another is Gaṇapati with a female seated upon his knee, but it is doubtful whether it is of the same age as the others; a long slab with the *navagraha*, but, in this case with the figures standing; and a slab bearing a figure of Sūrya. What are not defaced, among these, are thickly encrusted with red lead and oil. Outside, below the steps of the entrance, are several *pāḷiyās*, some fashioned from moulded blocks from the old temple.

Other remains at Thān are two small Jaina shrines placed upon a detached portion of the same hill, or ridge, to the south-east of the Sūrya temple (Plate XLVIII); and a small, apparently unfinished, shrine upon a hillock between them and the village, all of about the same age as the small Vaishṇava temple just described.[1] Below the south slope of Songaḍh hill, which is to the north-west of Kaṇḍola hill, upon the west margin of a large tank now dry, is the basement of another temple upon which is placed a row of separate images representing the *saptamātrā*, or Seven Mothers, and Gaṇapati, who is always to the fore where these occur. They are besmeared with red lead and are locally known as the Seven *Satīs*, or those who have immolated themselves upon the funeral pyre. Near the town is a *chhatri* or pavilion of comparatively recent work, around which is a crowd of *pāḷiyās* or memorial stones. The famous snake temple, on the east of the town, is of no interest, it being but a mean little modern shrine.[2]

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[1] A very similar small shrine is described and illustrated by Sir Alex. Cunningham. It is that of Patiani Devi near Bharhut, which he thinks was originally a Jaina temple of the time of the Guptas (Report, Vol. IX, 31 and plate VI).

[2] The story of the origin of the snake shrines at Thān and Māndhavgaḍh is given in full by Major Watson in the *Indian Antiquary*, Vol. IV, p. 196.

The ridge upon which the temple of Sūrya stands, with that of Songaḍh, and a lower one with the two small Jaina temples, run from north-west to south-east, the middle one being the hill of Kaṇḍola. The Sūrya temple stands near its western end, beyond which is Songaḍh with the dismantled and ruined walls of a Muḥammadan, or late, fort. The Kaṇḍola hill has had an old masonry wall around it, near the bottom of its slope, built with huge squared blocks, some portions of which still remain. On the south side was a small gateway set at right angles to the general line of the walls.

The two small Jaina shrines, one of which faces the north, and the other, close beside it, the east, are very plain; but the great blocks of which they are constructed, the mouldings, and the style of the roofs point to early work. The doorways have but a single thin band of scroll work up the sides. Over the lintel, upon the dedicatory block, and much damaged, is a seated Jina with a single umbrella over him. Inside the larger shrine, against the back wall, and broken in two, is an image of a *devī*, seated upon a tiger, with a child upon her lap. This I consider to be an image of the goddess Ambājī or Ambā Bhavānī, a very favourite deity with the Jains as well as the Brahmans. Her chief seat is among the hills in Mahī Kantha. There is a shrine of hers in the temple of Vimala Shā on Mount Abu, and a colossal image of her is to be seen in the Jaina cave-temple, the Indra Sabhā at Elura, where she is called, for some unaccountable reason, Indrāni. It is possible that the image in the great Gadarmāl temple, at Pathāri in Central India, is also intended for her, and Durgā there presides above the doorway. That temple, like this one, and temples to goddesses, as a rule, face the north. Inside, on the wall of the shrine, is a comparatively modern Gujarāti inscription; and, before the shrine, there are indications of a porch, or small hall, having once been there.

The old ruined temple, which stood at Tarnetar, about six miles north-west of Thān, dedicated to Trinetreśvara, the three-eyed god, is now no more. Still standing in 1890, when the photograph was taken, it was pulled down about 1898, a local chief having dismantled it in order to build a new one upon its site. From an inspection of the photograph (Plate LI) it will be seen that the hall is joined to the shrine in rather an awkward manner, the roof of the former running right back on to the front of the *śikhara*, covering up quite two thirds of its height from the top. The basement, around the shrine, has been shored up with a ramp of great blocks to strengthen the wall, an expedient used, in similar circumstances, at the temple at Galagnātha in the Dharwar district. This temple of Tarnetar is probably older than Muni Bhāvā's described below, but not so old as the small Vaishṇava temple beside the temple of Sūrya. The arch over the doorway is, of course, quite modern.

Muni Bhāvā's temple is a small building about four miles south of Thān, and stands near the ruins of an old *band* or dam, known as Sāndāsar, which, though built of heavy masonry, has burst, the temple being just above the east of it (Plates LII—LIV). It is a very interesting building, being of nearly the same style and age as the temple at Tarnetar. The full length griffons, or lions rampant, repeated in the recesses of the walls, are a peculiar feature, these animals,

in full, not being ordinarily found outside the Dravidian style of work. They are seen in similar positions upon the old temple at Mārkaṇḍi, in the Chāndā district of the Central Provinces. The *garāsmukha*, or *kīrtimukha* mask or face, so common in the basement mouldings and string courses on the walls of these northern temples, is but the face of this animal, and it is seen to greater perfection upon old Chālukyan temples and memorial stones. Muni Bhāvā's temple faces the east and has been dedicated to Śiva, the *liṅga* still occupying the shrine, over the doorway of which Gaṇapati presides. Of the images that occupied the three principal niches upon the outside of the shrine walls, that at the back is particularly interesting, being a three-faced figure, the *trimūrti* of the gods Vishṇu, Brahmā and Śiva, or Rudra (Plates LIII and LXVII). The central face was, no doubt, that of Brahmā, for, though it has been split off, the outline of the fracture seems to show that it had a beard, which almost always adorns the chin of that deity. Moreover, he holds in one hand his *mālā* or rosary, and in the other, the left, the waterpot which, though, like the face, broken away, can easily be made out by the outline of the fracture. The face, on his left, is that of Rudra, before which he holds up the hooded cobra, while the other face is probably that of Vishṇu, but the hand holding his symbol, has been damaged. The image is missing from the north niche, but that in the south one, though much defaced, may be recognised as that of Śiva, from the bull beneath his left knee.

The temple, though small and much ruined, must have been quite a gem; its hall has collapsed, and but a small portion of the tower was remaining when the photographs were taken. There was enough, however, still standing, to show what the complete temple was like. Although the walls are richly decorated, the basement is particularly plain, the few mouldings being almost devoid of surface ornament; and, in this respect, it is in strong contrast to the basement of the temple of Somanātha at Somanātha-Pattan and others of that period. This is, I should think, a much earlier temple than those. The state of the tower shows how easily a collapse is brought about in these buildings by the least unequal settlement, or the displacement of a single stone. No mortar or other cementing material was used, practically no through or bonding stones, and clamps, which were of wood or stone, very seldom. On the jamb of the doorway of the shrine is engraved the date Sam. 1557, probably by a visitor.

WAḌHWĀṆ.

IN the town of Waḍhwāṇ there is a notable little shrine raised to the memory of Rānik Devī who, rather than prove false to her dead husband, immolated herself here upon the bank of the little stream, the Bhogavā (Plates LV, LVI and LX). The story is one of many that are told to the glory and honour of Rājput women, and will never be forgotten in this land of chivalry. Rā Khengār of Junāgaḍh, taking advantage of the absence of his enemy, the great Siddharāja of Anhiḷḷavāda-Pattan, on an expedition against Mālwā, attacked his capital, and, on his way back, carried off the betrothed bride of that king, Rānik Devī, the daughter of Devra Rājput of Kalrī, and married her. Siddharāja thereupon led an army into Kāṭhiāwād where he carried on a twelve years war, and finally slew Rā Khengār, carrying off Rānik Devī to Waḍhwāṇ. "Ranik Devee, when she was seized by Sidh Raj, was not aware that her husband had been slain, but thought that he was a prisoner. On their arrival at Wudwan Sidh Raj told her that he had killed her husband, and sought to induce her to marry him. She, however, refused to enter his female apartments, and threatened to curse him, 'sut' having come upon her, if he did not give up her husband. Sidh Raj was terrified, and caused the corpse to be given to her; he asked, also, what expiation he could make for his offence. Ranik Devee said, 'Build me a temple in this place, and your throne shall stand firm, but as you have slain my children, I lay this curse upon you, you shall die without a son to succeed you.' She then followed her husband through the flames."[1]

Such was the origin of this little shrine; and, as if in keeping with the pure life of this Rājputnī, the walls, in their simple elegance, are devoid of any exuberance of detail or meretricious ornament, the few bands of delicate string courses, judiciously applied, with the fine lace-like fretwork of the spire, just serving to emphasise the restful plain surfaces. Alas! the shrine, alone, now stands, the porch or hall, if it had one, having disappeared, so we cannot say how far this feature may have matched the rest in its beautiful simplicity. The doorway of the shrine is of the usual decorated type, with the principal gods in a row above the lintel, namely, Gaṇapati, Brahmā, Śiva (in centre) and Vishṇu. Within the shrine, leaning against the back wall, where the original image would never have been placed, are two misshapen and red-leaded objects—two fearful libels, supposed to represent the beautiful but unfortunate queen of Rā Khengār. Since

[1] *Rās Mālā*, I, 155.

the day that she gave herself, a willing *satī*, to the flames, this spot has continued to be a favourite burning ground, and scores and scores of sculptured *pāḷiyās* stand in rows, with, here and there, the dreadful *satī* symbol attesting the fidelity of other wives who have followed their husbands through the flames (Plate LX). The heroes—and they were, of course, all such—are immortalised upon the slabs in all their war paraphernalia, mounted upon the true Kāṭhi charger. Sometimes the wife is shown, in the case of a *satī*, seated in the two-wheeled bullock carriage[1] which carried her, in state, upon the first stage on her long journey to meet her lord in the regions beyond recall. Upon the fiery wings of the pyre her soul quickly completed the rest of the journey. Let us hope she was not disappointed at the other end. The stories that are told, with pride, of the Rājput woman, show that she was held in as high esteem as her warrior husband, and was quite as able and willing to bear any sacrifice for her gods, her country, or her lord.

The beautiful decorated string-courses round the walls are worth attention. The little chains, with bells, are a very happy addition. The more usual place for these is upon the shafts of pillars, where, hanging down the flutes, they give them a dignified and distinguished appearance. Compare the *kīrtimukha* face on these string-courses with the same upon the temple of Somanātha, or under the eaves of the temple of Sūrya at Somanātha-Pattan, and it will be seen what a great difference there is in their treatment. In the last two examples they are monotonous to a degree, but here the repetition does not assert itself so unpleasantly. It is so interwoven with soft easy-flowing arabesque, and smaller repetitions of itself, that it has a richness all its own. The hanging leaf pattern on the lowest course, and at the top of the walls, is as rich as it is unusual. Gaṇapati presides over the shrine doorway, and the present object of worship, within, is a small *liṅga;* and, as a complete antithesis to gentle womanhood, an image of the blood-thirsty and emaciated Kālikā Mātā also finds shelter with that of Rānik Devī.

There are two old step-wells in Waḍhwāṇ, constructed in the style so prevalent in Gujarāt, Rājputānā, and Kāṭhiāwād, and even beyond the borders of these provinces. That known as the Mādhav Vāv is a good example (Plates LVII-LIX). It is in the north-west of the town, a little way inside the Lākhā Pol (gate). The plan and section upon Plate LVIII will explain the arrangement better than description. It descends in six flights of steps, each separated from the next by a broad landing, the whole series of flights being in one straight line. Over each landing rises a pyramidal roof, supported upon four pilasters built against the side walls of the well; and, as each flight of steps descends, the pillared storeys, between the landing and the roof, increase in number from one at the top to six at the bottom, in order to bring all the roofs to one level above. As the water rises in the well, some of the lower ones become submerged, but the water is always, by this arrangement, easily reached at whatever level it may be. At the top of the round well-shaft, at the far end, are

[1] The horse was never used for draught purposes. Like the elephant he was too noble an animal to be used for such a base purpose. He was reserved for war and ceremonial occasions.

arrangements, supported upon carved brackets, for drawing up water, in leathern bags for irrigation purposes.

At the entrance, under the canopy of the first landing, a screen wall, with a doorway through it, is thrown across the well, and this is profusely sculptured (Plate LIX). In the walls, upon either side, at intervals in the descend, are sculptured niches holding groups of images which are very much mutilated. Among these are representations of the *saptamātrā*, or Seven Mothers, the *navagraha*, or Nine Planets, the *dasa avatāra*, or ten incarnations of Vishṇu, the triad of the gods Brahmā, Śiva, and Vishṇu, and Vishṇu reclining upon Śesha. Beneath some of the sculptures are short lines of inscriptions, but they are too much defaced to be decipherable. From one, however, we can make out the date Sam. 1350, and the name of Nāgar Sidhu, son of Soma and Lashamī (Lakshmī), daughter of Sodhala. The decorative work upon this well is by no means so delicately wrought as upon the little shrine of Rānik Devī, and shows a considerable falling off since that time. The perforated screen-work is such as we find later on in the mosques and tombs at Aḥmadābād, of which the Muḥammadans were particularly fond.

This well is said to have been built by the brothers Mādhav and Keshav, Nāgar Brahmans and ministers to the Wāghela King, Karan, towards the end of the thirteenth century.[1] In an exceptionally hot and thirsty land like Kāṭhiāwād, water has always been a most precious commodity, and the building of a well was considered one of the greatest acts of merit that a person could accomplish. It is said: "Than the virtue of building the wall of a city, greater by ten thousand times is the virtue of constructing a place of water." "They were built," to cite another writer, "for the uplifting from Nuruk (hell) of one hundred and one ancestors; for the increase of hereditary fame; for the increase of sons and sons' sons; for the enjoyment of Swerga (Paradise) during as long a period as the sun and moon shall endure,"[2] and this idea of eternity is often expressed at the head of inscribed slabs by a carving of those heavenly bodies.

The other step-well, the Gangā Vāv, is just outside the city walls on the east, and is, apparently, of about the same age as the Mādhav Vāv. It is built upon precisely the same lines, but is smaller and plainer, having no figure sculpture or screen wall and doorway. There is said to be an inscription in the well, but, at the time it was examined it was not to be seen; it may then have been below the water level, but it is not usual to find one so low down in the well. The water was foul and the stench from it unbearable, yet people go there and wash themselves and their clothes.

The town walls have been, for the most part, rebuilt, and into them and their round bastions have been inserted innumerable sculptured fragments from very old temples which have now disappeared. In the north-east bastion, outside, is built a colossal head of a Jina, which is called "Dodar," and, beside it, is an image of Gaṇapati. On the east side of the town are portions of the old walls still standing—a few square massive bastions, with remains of the curtain

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[1] *Rās Mālā*, I, 278.
[2] *Rās Mālā*, I, 258.

walls—all built of huge squared blocks, as at Dabhoi, near Baroda, without any sculptured stones of old temples appearing amongst them. Among old fragments built into the later walls, on this side, are portions of a Jaina temple of the Digambara sect.

In the well at Dāji Rājā's garden (now called Chandra Vilās) is a fragmentary inscription dated Samvat 1301, Pausha, which contains the old name of Waḍhwāṇ, Vardhamāna. The inscription in the little modern shrine of Mahāvīra Svāmi, a short distance along the river bank from the north-east bastion, is quite late, and simply records the building of the present temple.

SEJAKPUR.

SEJAKPUR,§ about six miles to the south-east of Dolia railway station, possesses, in its old temple of Navalākhā, a building of the same class as the temple of the same name at Ghumlī, which has already been described in Dr. Burgess' volume on *The Antiquities of Kāṭhiāwād and Kachh* (Plates XXIV—XXVI). Navalākhā (nine lakhs), a name frequently given to large temples and palaces, especially in upper India, may possibly be intended to convey the idea that the building cost nine *lākhs* of the current coin to build it, or that the number of images upon it were so many as to be innumerable. From these possible meanings, originally, it became but a high-sounding name for a temple or a palace, like the thousand-pillared halls of southern India. The temple is dedicated to Śiva, and faces the east.

It is in a sadly ruined condition (Plates LXI—LXIII and LXV—LXVII). Nearly every beam in the *maṇḍapa*—the weakest member in all temples of this class—is cracked, and the *śikhara* has, in great part, fallen, leaving a great gap in the roof of the shrine open to the sky. Like the temple of Somanātha at Somanātha-Pattan, which is in the same style, this one is covered with carving, and the crispness of the same, after so many centuries of weathering, is remarkable; but this is in great measure due to the exceptionally dry climate of the interior of the province. Being built in a reddish yellow sandstone, of uniform tint, the appearance of the work is very pleasing. As will be seen from the plan, which is in striking contrast to the simple plans and arrangements of the earlier temples, it consists of a shrine and open *maṇḍapa;* and, above the latter, rises a large domed ceiling like that at the Māipuri Masjid at Somanātha-Pattan, fashioned into concentric rings of mouldings, with brackets for twelve small images. Beyond a metal *triśula* or trident, one of Śiva's emblems, and some odds and ends placed against the back wall by the villagers, there is now neither image nor *liṅga* in the shrine. Recent hand impressions have been roughly carved and painted on the walls and loose stones. The shrine has had a domical ceiling which has been built as an inner shell within the tower walls, springing from a corbel table. With the exception of a fragment of one of the jambs, there is nothing left of the shrine doorway. On a string-course in the dome, is carved a procession of men and battle scenes, and in one place, is a palankin.

As is usual, the plan is designed with recesses and corners, and these, again, are further nicked out into smaller ones in the basement mouldings. By

dividing a square into 121 smaller ones, eleven on each side, and discarding ten squares in each corner, by a zigzag line across the corner, the approximate shape of the periphery of the shrine, or hall, is obtained. These offsets and recesses, running vertically up the face of the building, crossed and cut up, as they are, with the deep horizontal mouldings, produce a pleasant but bewildering display of light and shade. This temple is a good example of correct disposition and proportion of detail as laid down in the rules and regulations for temple building. The pillars are of the same type as those in the eleventh century temple of Sūrya at Muḍherā, the dwarf ones around the margin of the hall having the water pot and foliage decoration so common throughout Gujarāt in temples of that period.

Among the principal images upon the walls are Bhairava, Mahākālī, the *tāṇḍava* or dance of Śiva, Śiva-Pārbatī, Lakshmī-Nārāyaṇa, Vishṇu, Gaṇapati, Brahmā and Sitalā Mātā, the goddess of small-pox, the last occupying the same position as she does upon the temple at Sunak in north Gujarāt, that is, upon the north side of the hall. She is seated upon an ass, and, in her two hands, she holds the winnowing basket above her head. From the preponderance of Śaivite images, the presence of a mutilated Nandi, and a large loose image of Gaṇapati, there can be little doubt that the temple was originally dedicated to Śiva and contained his *liṅga* as the object of worship within the shrine. The *śikhara* and the roof of the hall, and, indeed, the whole temple, remind one very much of that of Ambarnātha in the Konkan. The filigri lacework covering the surfaces of the tower is as rich as any found elsewhere, and even more delicate than that on the little temple of Rānik Devī at Waḍhwāṇ. The whole temple is built upon a high solid brick foundation in the same manner as that of Sūrya at Muḍherā.

We learn from history that the Gohel Rājputs were expelled from Khergaḍh in Mārwār by the Rāthods about A.D. 1240. Sejakji, who was then their ruler, on entering Saurāshtra, built the village of Sejakpur, where he established himself, but he could not have had anything to do with the building of the temple, as it is too late a date for it, but the presence of the temple may have had some influence with him in choosing the site for his head-quarters. Moreover, having just been driven out of his own land, he is not likely to have had command of sufficient funds for such an undertaking.

Opposite the temple of Navalākhā is the ruin of a smaller and plainer one, which faces it, and so looks towards the west (Plates LXIV and LXVIII). It stands upon the same central line and appears to have been built in connection with the other. The *maṇḍapa*, save for a few pillars, has fallen, and all the fallen material has been removed. A well-sculptured doorway admits to the shrine, in which is placed a *liṅga*, and Gaṇapati presides above the doorway. The whole of the exterior of the roofing has gone, but the flat overlapping stones of the ceiling show how it was constructed.

On the western outskirts of the village, about one hundred yards to the south of the Navalākhā temple, is a ruined Jaina temple of considerable merit (Plates LXIV and LXVIII). Like the last, it is in a bad state, its outer open

hall having fallen, all except a few pillars. It originally consisted of a shrine, an inner closed *maṇḍapa*, and an outer open one. Upon either side of the doorway, leading from the outer to the inner, was a richly-sculptured niche, one of which has fallen. These would have each contained an image of a Jina, but they have gone the way of all images that once sat in dignified state in these old temples. This, and the last temple, though much smaller, follow the same general plan as that of Navalākhā, and are of about the same age and style.

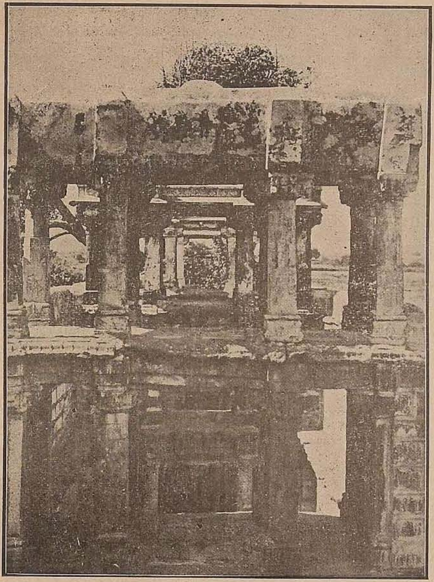

Fig. 5.

Within the village is the ruin of an old temple which is nearly buried in the earth, only the top of the *śikhara*, at one time, projecting above the ground level. This was partly excavated, when the interior of a roofless hall and shrine was exposed. Steps lead down to it, and such as it is, it is once more in use.

About six miles to the south-west of Sejakpur is the walled town of Dhāndalpur where there is an old but very plain step-well, constructed upon the same lines as the more elaborate ones at Waḍhwāṇ (Fig. 5). The gates of the town are built, after the style of those at Dabhoi and Jhinjuvāda, though not, by any means, so large or ornamental. The town, as Dhundalpur, is said to have been founded by Siddharāja of Anhiḷḷavāda-Pattan, his birth-place being close to it.

ANANDAPUR.

TWENTY-FOUR miles due south of Thān is the village of Ānandapur, which is supposed to be a very old site, and was thought by some to have been the ancient Ānandapur mentioned by Hwien Thsang, the Chinese traveller, in the seventh century.[1] There is here the old temple of Anantesvara Mahādeva, an old ruined building which has been rebuilt and added to in subsequent times, and supposed to have been originally erected by Siddharāja Jayasiṁha (Plates LXIX and LXX). It faces the east. The lofty hall, before the shrine, is modern, and is of no interest to us; but the shrine with its outer walls, up to the roof, is old, except that the old door-frame has been replaced by a new one. The top half of the spire has been rebuilt, and a few of the old sculptured stones of the old one have been used again in it; but the original shape has not been preserved, the central main spire being much more attenuated than the original, which followed the lines of the little engaged ones lower down. The difference between the later and the older types will be seen on comparing it with that of the old temple at Parbadi, where the central spire still stands almost complete. Judging by the sculptured walls of the shrine, the original temple must have been a very elaborate one, completely decorated in all its parts.

Being dedicated to Śiva the principal images upon its walls are Śaivite; the nude Kāla Bhairava, for instance, may be seen on the right, in Plate LXX, holding a dagger in one of his four hands and trampling upon a human being. He occupies the central niche on the south wall of the shrine. Chaumundī occupies the corresponding niche on the north face, obeying the rule that *devīs* should face that quarter, while the niche, on the west or back wall of the shrine, is empty. In other panels maidens are seen executing fantastic dances, while the great dance of Śiva, the *tāṇḍava*, is, though much mutilated, recognisable in the great niche. The *gajathara*, or elephant course, in the basement, is not so monotonous as on some temples where they are repeated in precisely the same stiff form all round; here, they are in all sorts of attitudes, some of them quarrelling and fighting with one another, more after the style of the great basement round the 'Kailaśa' at the Elura Caves, where they are almost life-size. The bands of human beings, above, are also full of life. As already

[1] *Indian Antiquary*, III, 7. Other identifications have been Ānand in Gujarāt (*Journ. Bom. Br. R. A. S.* XXI, 413n), and Vadnagar in north Gujarāt (*Epigraphia Indica*, I, 295).

remarked, the Hindu sculptor was never very happy with the human figure, or he would never have had the heads so large for the bodies.

The eastern wall of the town, from the south-east to the north-east corner, is built, in part, of old temple material. No indications of old sites were noticed in close proximity to the town but, at a distance of about three *kos*, to the east, is the site of the old town of Dhundhan. The country around is rocky, so such remains could not very well be buried out of sight. Old bricks have always been found to be a very useful material by the villagers to build their houses, and a clearance would soon be made of those.

Ānandapur is said to have been founded in Sam. 1124 by Chudasama Ānanda, after whom it was named, hence it could not have existed in Hwien Thsang's time.[1] We are also told that this Ānanda built the temple of Ānanteśvara here. Ānanda and his successors reigned at Ānandapur until Sam. 1320, when the place was laid waste by the Muḥammadans.

[1] *Indian Antiquary*, VII, 8.

PARBADI.

ABOUT two miles to the north-east of Ānandapur, and half-way between that place and Chaubāri, is the village of Parbadi where there is an interesting old triple-shrined temple of the same style as that of Navalākhā at Sejakpur and those at Ānandapur and Chaubāri (Plate LXXI). It is much ruined, and the hall, or porch, has fallen and disappeared. The door frame of the central shrine has been much damaged, but those of the side shrines are intact. Above the doorways is Gaṇeśa, indicating that the temple was dedicated to Śaiva worship; above him, in each case, is a row of five *devīs*. The hall was common to all three shrines as was usual in three-shrined temples. Around the main temple were four smaller shrines, thus forming with it a *panchāyatana* group. The south-east and north-east shrines have fallen; of the other two, that on the south-west appears to have been dedicated to Vishṇu and the north-west one to Sūrya. The shrines of the main temple were dedicated to Śiva, Vishṇu and Sūrya or Brahmā respectively. Though badly shattered, we have here all the elements of the complete *śikhara* save the *kalaśa* or finial, and, from it, are able to reconstruct the absent ones from other other temples we have met. Its peculiar curve of outline, the *rek*, will be seen to be very different from that of the rebuilt tower of the temple at Ānandapur, which, certainly, is not so pleasing as the older form.

CHAUBĀRI.

THERE are several remains of interest at the village of Chaubāri, which is situated about four miles to the north-east of Ānandapur, among them being a large multilateral tank, a feature very common in this part of the country, two old *kuṇḍas*, or wells, and a small old shrine in the village. The tank is at a short distance to the south of the village; on its east side is a *ghāt*, or flight of steps, which leads down to the water, when there is any, for it is frequently dry. In the centre of the tank is a mound, forming a small island, and between it and the steps, and facing the latter, is a small shrine, intended to stand in the water (Plate LXXII). It was probably Vaishṇava as an image of Śeshaśāya was found lying within it, and Varāha figures upon the outside. It is not unlike that of Muni Bhāvā near Thān, the roof of the porch differing slightly in shape. The pillars are practically the same.

The principal *kuṇḍa* is a four-sided well, with a flight of steps leading down through each of its four sides. The well appears to have been roofed over, probably with a domical ceiling; and upon its four walls still stand the marginal pillars and beams, with a sculptured parapet running round between the pillars, where a conspicuous string course of sacred geese is seen. There are niches in the side walls of the staircases, one on each side, containing, among others, images of Śeshaśāya, Śiva-Pārvatī, Śiva alone, Chāmuṇḍī, the *navagraha* and the *dasa avatāra*, or ten incarnations of Vishṇu.

The Gaṇeśa *Vāv*, or *kuṇḍa*, is to the east of the village, close to the road to Mevahe: it is now but a ruin. In the village is an old Śaiva shrine, facing the east, and close to it, and upon its platform, stands a four-pillared *chhatri*, or pavilion, which probably faced the north porch of the hall of the temple when the latter was standing (Plate LXXIII). This shrine is very similar in its details to those at Ānandapur and Parbadi. The honeycombing of the surface of the stone by the weather has introduced an amount of natural filigri work which, at first sight, might almost be confused with that traced by the hand of the sculptor.

MĀNGROL.

SAVE at Somanātha-Pattan, there is, perhaps, no other place in Kāṭhiāwāḍ where the followers of Islām have been so active in the conversion of Hindu temples to the service of Allah as at Māngrol, which is situated some twenty-five miles along the coast to the north-west of that place.

The Jāmi' Masjid, which is in great part built of old Hindu temple material, is a solidly built mosque of far more architectural pretensions than either that at Verāval or Somanātha-Pattan (Plates LXXIV—LXXVIII). The additional new work—the façade and the domes—combines with the older material to produce a building much of the style of some of those at Ahmadābād, though not quite so ornamental. As was usual in those mosques, the pillars, here, have been stilted, by placing one upon the other, to give the required height for the lofty domes which are mostly old temple ceilings, the richest ceiling being reserved for the central dome. The corridor, around the great courtyard, is composed entirely of Hindu pillars and beams of sorts, arranged as in the body of the mosque, one upon the other. There are, in all, 483 in the mosque and corridors, counting each of the double stilted pillars as two, on some of which are engraved names in *Devanāgarī*. This would account for the pillars of at least eight such temples as that of Somanātha at Pattan! When the Muḥammadans used temple material, especially pillars, in the construction of their mosques, they generally arranged it in the same manner and upon the same stereotyped plan. They disposed the pillars in rows in a long deep colonnade, running north and south, leaving open bays at intervals, over which the domes were constructed, the rest of the roof being flat. Behind this colonnade of pillars, was a back wall, in which were the prayer niches or *miḥrābs*, one opposite each of the main domes, the front of the mosque being closed in with a corresponding wall through which were arched entrances in front of the domes and *miḥrābs*. In this way were the first mosques in Delhi, Ajmir, and Ahmadābād erected. The façade, here, is pierced, with three arched entrances and two square Hindu-like windows. The *miḥrābs*, of which there are nine in the back wall, are of the usual pattern found in all these earlier mosques, and remind one much of Hindu temple door frames; this is accounted for by the fact that Hindu workmen were employed upon them, who were allowed to follow their own fancy so long as they observed the strict regulations regarding the exclusion of images. The little Hindu roof over the canopy surmounting the pulpit is very noticeable. On the outside of the back wall is a row of massive half-round buttresses, one

behind each of the prayer niches, to preserve the thickness and strengthen the wall at these points. They are much like those at the back of the old Jāmi‘ Masjid at Broach.

In each end of the mosque, raised by the height of the lower of the stilted pillars from the floor, is a gallery, that at the north end being enclosed with stone perforated screen-work to shut it off from the gaze of worshippers in the body of the mosque. These galleries are found in most of the large public mosques of Gujarāt and elsewhere, but not always in both ends of the mosque. There is really use for only one, at the north end, and when there are two, the second is probably built to preserve the symmetry of the interior. Different reasons are given for their use. One is that they were intended for the private use of the king or chief; another that they were provided for the priests or other holy men as a secluded place for prayers when, as sometimes happens, they have to spend a certain number of days in close devotion immediately before some religious festival. The third use for them, and the most likely, is for women, where they could see but not be seen, since all Muḥammadan women of the better classes are strictly *pardah*. It has its own *miḥrābs;* and, in the north end of the mosque, it is nearest the preacher as he stands on the pulpit steps. A separate entrance, with porch and steps, gives access to the gallery from *outside* the mosque, at the end of the building, so that the women would not come into contact with the men at all. It reminds one of the women's galleries in Jewish synagogues, whence the Muḥammadans may have taken the idea. At present they do not seem to be used except as lumber rooms, and the Muḥammadans of the town, here, call them the *mūlūd khānā*.[1] The mosque was built by Samas K͟hān, Vazir to Firuz S͟hāh in 1364.

The Rahimat Masjid is a neat little mosque, now abandoned, outside the town walls on the north-east and close to the Shaikh Sahib's *maqbara* (Plates LXXIX—LXXXI). It is partly built from old temple materials, but the walling and part of the façade are Muḥammadan work, well built. Two ornamental arches, flanking the façade, are particularly well designed and decorated. In the end walls are perforated windows, three in each, designed in rather an unconventional manner. On the east side of the platform, before the mosque, is a porch over the entrance, constructed of old temple pillars. Over the central *miḥrāb* is a Persian inscription which says the mosque was built by a Qāzi, during the time of the emperor Firuz K͟hān, in A. H. 784 (A.D. 1381).

The Rāvali Masjid like the Jāmi‘ Masjid has been constructed, in part, with the pillars of old temples (Plates LXXXII—LXXXV). It is a small building, and is entirely trabeate, having an open pillared façade, and the whole has been whitewashed. A colonnade runs round a somewhat cramped courtyard, in the south-east corner of which is a plain plastered well. The flanking walls of the *mimbār*, or pulpit steps, have been divided into panels filled with some exquisite tracery, some of it being deeply undercut (Plates LXXXIII and LXXXV). In front of the northern entrance to the courtyard is a very large porch with

[1] A writer, on the great mosque at Makka, says: "In one of the corners a large space has been partitioned off with a wooden trellis-work for women."

dome, and a flight of steps leading down to the roadway. The north end wall of the mosque, where it abuts upon the roadway, is perforated with screen-work in geometrical patterns, but these are generally plain simple designs. The mosque was built in 1401 by Jāfar K͟hān, in the time of Muḥammad Tag͟hlak.

At the Bandar, close beside the ginning mill, are the ruins of a mosque that had been constructed of old temple material (Plate LXXXVI). Some of the pillars are of a different pattern to those generally met with, and look like later work. There are two large temple domes, the forward one being sculptured in the usual manner. Close to the mosque is the tomb of Hazrat Sayyid Sikandar '*uruf* Mak͟hdum Jahānujan, a holy man who came to Māngrol in A.H. 777 (A.D. 1375), and brought with him some old banners, a miraculous bowl, and other things which are kept and treasured by the local Muḥammadan community as very sacred, so much so that they will not allow profane hands to touch them. On the east side of this tomb is the commencement of a large stone mosque, the arch rings of which still stand. These are of rather a peculiar shape, and are very Moorish in appearance (Plate LXXXVII).

The Soḍhali *Vāv* (step-well) in the town of Māngrol, is of a class frequently met with in this part of the province. An inscription, cut in large rough letters on a beam spanning the descent, states that the well was constructed by a certain Vali Soḍhala of the Moḍha caste in Sam. 1375 (A.D. 1319), during the reign of Rāvala Śrī Mahīpāladeva. There is another inscription upon a black stone tablet, built into the wall of the well, dated Sam. 1202 (A.D. 1146), evidently brought from elsewhere, which tells us that Somarāja, one of the sons of a local ruler, Sahajiga, built a shrine to Maheśvara, which he named, after his father, Sahajigesvara, and that his elder brother Muluka, governor of Surāshtra, made certain grants for its upkeep. The position of this temple has not been satisfactorily settled, but Mr. Vajishankar Gaurishankar Oja, of Bhavanagar, identifies it with the temple of Jageśvara at Chorwād. It is quite likely that its remains are to be found dispersed among the mosques we have been noticing.

There are seven inscribed stones in the Record Office—four in Persian, two in Sanskrit and one both in Persian and Sanskrit. One of those, in Persian, speaks of better arrangements for the administration and welfare of the state, when the *kotwāl* (chief of police) was dismissed and a new one was appointed. It is dated in A.H. 805. Again, in another, reference is made to maladministration in Māngrol, when Shāhzādā Fatḥ K͟hān, on the eve of his departure to conquer Karnāl, made better arrangements for the government of the place. A third informs us that, on the 23rd day of Ramzan, A.H. 1162, Māngrol was conquered for a second time by Malik S͟hāhbudin, Shaik Fahqruddīn, and others, the scribe's name being Hāfiz Musa. A fourth stone, with an illegible date, and bearing the name of the emperor Muḥammad S͟hāh *bin* Muzafar S͟hāh, refers to something having been done to a masjid. One of the Sanskrit inscriptions, dated in Vik. Sam. 1450, Saka 1316 current, records the death of Bhimaka during a cattle raid in the village of Gorija, in the reign of Mokalasiṁha. The other is a fragmentary inscription recording the repairs to a well, carried out by several Porvad Banias whose names are given the date being 1505 current.

The inscription begins with an invocation to Mangaleśvara, the tutelary deity of Mangalapura or Māngrol.

The bilingual inscription, dated A.H. 797 and Vik. Sam. 1452, speaks of a strong fortress at Mangalpura (Māngrol) in the time of the emperor Nasarat K͟hān, Gujarāt governor Zafar K͟hān, Sorath Nawāb Yaquba, *Kotwāl* Musi.[1] On a stone built into the wall of the house of Bada Sayyid, at Māngrol is a record dated in A.H. 1047 stating that something was finished on that date for the crown, when S͟hāh Jahān was emperor, and when Jamāl K͟hān Nuhani was *jāgirdār* of Māngrol. In the verandah of the Boravad Masjid, opposite the Jāmiʿ Masjid, is an inscription recording the erection of that place by Izzuddīn *bin* Arams͟hāh, in the time of the emperor Firuz S͟hah, in A.H. 785, the scribe's name being Tahir Usman Jāfari. Built into the wall, outside the Aman Masakh Masjid, is another which tells us that it is the tomb of Sepoy Aḥmad Turk Ghāzi which his son, Ilias, caused to be built in A.H. 791.

[1] Kielhorn's *List of Inscriptions in Northern India*, No. 278.

MIĀNI.

THE country around Miāni, which is near the coast in the north-west corner of the Porbandar State, is full of remains of interest; but that which is of most account, in the eyes of the people of the locality, is the shrine of Harsaṭa Mātā, upon the hill, on the other side of the creek from the village (Plates LXXXIX and XC). Tradition tells us that this *mātā* (mother), so long as she sat perched up aloft there, looking out to the sea, lured unfortunate mariners on to shipwreck on the shore beneath. Once upon a time, however, a certain individual induced her, after terrible sacrifices on his part, to come down the hill and take up her abode below, where she could not look upon the sea, and where a new temple was built for her. But her evil influence must still have persisted, for, at our visit, we found the remains of a wreck on the shore beneath the old deserted temple. Instead of the *mātā*, of her own accord, moving leisurely down the hill at the pressing solicitation of her devotee, as tradition would have us believe, I have a suspicion that she was unceremoniously hustled down, her departure being rather precipitate. There is little doubt that the Muḥammadans, still remembering the loot of Somanātha, were not long in discovering her eyrie, for none but a Musalmān would root up the *liṅga* in the search for hidden treasure. One thing is certain, the present old lady, in the lower temple, never saw the top of the hill. The image, if image it can be called, is a modern monstrosity—a painted face with big goggle eyes, and clothed with petticoats to indicate her sex, and a flat piece of brass or tinsel paper stuck on either side to represent hands. If there were ever a *mātā* in the temple above, it must have been a well-carved image, as good as anything decorating the exterior walls, and she must have occupied a place of secondary importance, perhaps in a niche behind the *liṅga*, for that symbol of Mahādeva occupied the centre of the floor and was the principal object of worship. The poor old lady of the hill, if she resided there, must have found a watery grave—a fitting end for such a malicious being whose sole pleasure seems to have been to wreck every vessel that she could, from her coign of vantage, set her evil eye upon. Hills in this part of the country are of such rare occurrence that advantage is taken of such isolated ones to elevate some favourite deity a few feet nearer heaven.

This temple like two others in the village, is in the decorated style; it is small and faces west. Had this been intended as a temple to a goddess, it would, most probably, have faced the north, in which case the *mātā* could

not have looked upon the sea, and untold misery would have been averted. The shrine, as already mentioned, contained a *liṅga* set in the middle of the floor, but this has been up-rooted and smashed, a portion, only, of the *śāḷunkā*, or lower part, remaining. Gaṇeśa presides above the doorway, while, above him, in a row, as at the temple of Sūrya at Thān, are the *navagraha*. The images have disappeared from the principal niches around the outside of the shrine; the other images, with the finer work of the mouldings and ornamental detail, have suffered greatly from the weather and wanton mischief. Lying beside the temple, on the south side, is an image of Buddha, or, more likely, a Jina with a very considerable top-knot upon his head, and he is seated cross-legged with his hands in his lap. The door frame is of the usual style in this class of temple. The hall ceiling, which is supported on marginal pillars, rising off the seat that surrounds the hall, and two full length pillars standing upon the floor, is decorated in the usual style with horizontal bands of mouldings. The marginal dwarf pillars are of the same type as those at Sunak in North Gujarāt[1]; the two full length ones, beside the shrine doorway, look like bad copies of the earlier eleventh century pillars. A small, but strong, fortified enclosure has been built around the temple, but whether at the time of the construction of the temple or later, it is difficult to say.

We here come into contact, again, with those older temples, such as those at Gop and Kadvār. On a level with the shrine at the foot of the hill, and to the north of it, are three small cell-shrines, much like one at Vīsāvāda, one of which has its pyramidal roof almost complete, while those of the others have been rebuilt. These face the east, and look across the creek towards Miāni.

In the village, itself, are two large temples of the same class as that of Harsaṭa Mātā upon the hill opposite, one being the temple of Nīlakanṭha and the other a Jaina temple; and it is quite likely that the same architect designed the first two, except the pillared hall or porch of Nīlakanṭha, which is a very late reconstruction, in which are included two of the original pillars (Plates LXXXVIII and LXXXIX). These two pillars, which are totally unlike the rest, are of the same pattern as those in Harsaṭa Mātā. An image, which occurs upon both temples, and, at first glance might be taken for a seated Jina, being nude, and having the *śivasa* lozenge-shaped gem upon the breast, is, upon closed inspection, seen to be that of Lakulīśa, a form of Śiva. Unlike the true Jaina image, it has a necklace; and the hands, though mutilated, can be seen not to have reposed upon the lap—the fractured surfaces show this. The image of Lakulīśa is frequently found in temples in Rājputānā, and often occurs upon the dedicatory block above the shrine doorway.[2]

The general design and workmanship are alike in both temples; and here, too, Gaṇeśa presides above the shrine doorway with the *navagraha* above him. Upon a pillar in the hall is a much corroded inscription, dated Sam. 1260 (A.D. 1204), during the reign of Bhīma Deva II. Mr. Vajishankar Gaurishankar

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[1] *The Architectural Antiquities of Northern Gujarāt* (Burgess and Cousens), p. 103, and plates LXXXIII and LXXXIV.

[2] See article on Lakulīśa in the *Annual Report of the Archæological Survey of India* for 1906-07, p. 179, and *Journ. R. A. S.*, 1917, p. 419.

Oza of Bhavanagar, who has entered the inscription in his list, misreads the date as 1290. He says it records the building of the temple, but the inscription is almost too abraided to read two letters consecutively. Nevertheless I am disposed to place the construction of these two shrines at, or about, that date, since it accords with the style of work which is rather a decline from that of Kumārapāla's time.

The Jaina temple has been entirely deserted and given over to the bats and filth, and it is impossible to stand any time within it for the stench. It is too filthy for cattle even, a use to which old deserted temples are frequently put, and they are now tethered in the porch. The outside walls of the temple, as is the case with the last, are used to plaster cowdung cakes upon to dry for fuel, and are encrusted with that material. The walls are very plain, and are quite devoid of sculpture of any kind save a few plain mouldings. Over the shrine and the *maṇḍapa* doorways were Jina images, but these have been mutilated. The temple, otherwise, is of the style and size of Nīlakaṇṭha, only that the *maṇḍapa* instead of being open, is a closed one with niches in the walls inside for images.

Outside the village, on the east, are four small shrines which are older than those in the village. They seem all to have consisted of a shrine and a porch, but, in the case of two, the porches have disappeared. Two of them have their *śikharas* blocked out in the northern style, plainly and without detail ; another is fully carved, and the fourth has a pyramidal roof with the small *chaitya*-niches as are found in the oldest class. The mouldings of the walls are few and simple. One of these is a temple to Gaṇapati, with his image set up in the shrine, which faces south, as is customary with temples to this deity. Really old temples to him are rarely found, whereas modern ones are to be found all over the country. Gaṇapati presides above the doorway, and a rather larger mutilated image of him lies outside. Out on the point, about a mile and a half south of the village, and near the sea, is a small square modern whitewashed shrine containing a large image of Brahmā, which does not appear to be very old. Like those to Gaṇapati, in olden times, temples to Brahmā are also very rare.

About two miles from Miāni, on the way to Vīsāvāda, are a few old remains. There is an old *panchāyatana* temple, that is, one that has four smaller subsidiary shrines around it forming a group of five, as the name indicates. Above it, on the hill, is another of those very old cell-shrines of the Gop pattern. Beside the former is an old well. A little further on is the ruin of a very old temple, which consists, at present, of two rooms, one leading into the other. The moulding around the doorways is similar to that which is found in the cave-temples—simple, and in extremely good taste—and the masonry of the walls is almost cyclopean (Plate XC). In front of this is part of a hall, and beside it a well.

BAGAVADAR.

HALF a mile to the west of the village of Bagavadar, which is about twelve miles to the north of Porbandar, upon high ground on the bank of the river, there stands the old ruined shrine of Somāditya, which is of the same style as that of Nīlakaṇṭha at Miāni, but, with this difference, that its walls are absolutely devoid of sculpture. The roof and *śikhara* have been destroyed, having been thrown down, it is said, by the Rānā many years ago as it harboured certain dacoits. The general workmanship is coarse and plain. Among the stones that have fallen from the tower, there is one containing a standing figure of Sūrya which, as it lies at the back of the shrine, may possibly have been the central image upon the lower part ; if so, it would be a good reason for supposing that the temple was originally dedicated to that deity. In the shrine, at present, are modern images of Sūrya-Nārāyaṇa and Randalā his wife. That the shrine always contained an image and not a *liṅga* is evident from the presence of the seat of the old image. The name of Somāditya may possibly be a compound of Soma, the name of the builder of the temple, with Āditya (the Sun) such as we have already had in the name of Sahajigeśvara, a compound with Iśvara (Śiva), which occurs in an inscription in the Soḍhali well at Māngrol ; indeed, it is quite possible that the Somarāja, referred to in that inscription, was the builder of this temple, in which case, we must put its construction at about A.D. 1146. Gaṇeśa and the *navagraha* are found above the shrine doorway, which is of the usual type for this class of temple.

WĀCHODA.

WĀCHODA is a hamlet about a mile and a half to the east of Bagavadar. On the north-west of the village, and about one hundred and fifty yards from it, is a small old double temple, with a platform beside it, containing some seven or eight *pāḷiyās,* or memorial stones, all dating from Samvat 1301 to 1305. They seem connected, more or less, with one another, being, possibly, all of one family, and the temple may have been built in connection with these as a votive shrine. On two of the stones is a pair of hands, with palms outwards, and fingers spread out, while, on the others are the sun and moon. The temple is Śaiva with a representation of Śiva, together with Gaṇapati and Kārtikeya upon the architrave above the entrance, and goes by the name of Nīlakaṇṭha Mahādeva. Gaṇapati and the *navagraha* surmount the shrine doorway. Behind the *liṅga*, which is installed in the shrine, is a modern looking image, four-armed, dressed in petticoats. The second shrine, facing this one, and connected with it by a long low pillared passage, is empty, but a Nandi sits facing each.

ŚATRUNJAYA.

SATRUNJAYA, an almost isolated hill, lying about a mile to the south of Pālitānā, rises gently from the plains to twin summits, linked together by a saddle or shallow valley. These tops, with the intervening valley, now covered with hundreds of temples of all sizes and designs, might almost be described as a sacred city in mid air (Plates XCIII-CVI). Forbes, in his *Rās Mālā*, thus describes it: "The holy mountain of Shutroonjye, sacred to Adeenath, the first of the twenty-four hierophants of the Jains, rises to the height of nearly two thousand feet above the plains. The pilgrim approaching it passes to the base of the mountain, through the town of Paleetana, and along a road on either side of which rows of burr-trees afford him a cloister-like shelter from the heat of the sun. After a toilsome ascent of from two to three miles upon the shoulder of the mountain, over a path marked on either side by frequent resting places, supplied with wells and pools of water, and adorned with small temples, whose altars are impressed with the holy feet of the hierarchs, he at length arrives in sight of the island-like upper hill, formed of rocks of very beautiful colour, upon which stand the shrines of his religion. It consists of two peaks divided by a valley which has been partially filled in, and covered with temples, terraces, and gardens. The whole is surrounded by a fortified wall, supplied in places with embrasures for cannon, and this enclosure is divided into smaller castles, many of the temples themselves forming independent fortifications. On the southern summit are the mediæval temples, founded by Kumar Pal and Veemal Sha, with a pool sacred to a local goddess named Khodear, near which is a gigantic image of the Jain Pontiff, Rishab Dev, with the sacred bull at his feet, hewn out of the living rock. On the northern elevation the largest and most ancient temple is that the erection of which is attributed to a fabulous prince named Sampriti Raja. The old erections upon Shutroonjye are, however, few; and frequent restoration has caused them to be with difficulty discernible from the modern fanes around them, but of those of later date the name is legion. There is hardly a city in India, through its length and breadth, from the river of Sindh to the sacred Ganges, from Himala's diadem of ice peaks, to the throne of his virgin daughter, Roodra's destined bride, that has not supplied at one time or other contributions of wealth to the edifices which crown the hill of Paleetana; street after street, and square after square, extend these shrines of the Jain faith, with their stately enclosures, half palace, half fortress, raised, in marble magnificence, upon the lonely and majestic mountain, and

like the mansions of another world, far removed in upper air from the ordinary tread of mortals. In the dark recesses of each temple one image or more of Adeenath, of Ujeet, or of some other of the Tirthankaras is seated, whose alabaster features, wearing an expression of listless repose, are rendered dimly visible by the faint light shed from silver lamps; incense perfumes the air, and barefooted with noiseless tread, upon the polished floors, the female votaries, glittering in scarlet and gold, moved round and round in circles, chanting forth their monotonous, but not unmelodious, hymns. Shutroonjye indeed might fitly represent one of the fancied hills of eastern romance, the inhabitants of which have been instantaneously changed into marble, but which fay hands are ever employed upon, burning perfumes, and keeping all clean and brilliant, while fay voices haunt the air in these voluptuous praises of the Devs . . . Shutroonjye is one of the most ancient and most sacred shrines of the Jain religion. It is described as the first of places of pilgrimages, the bridal hall of those who would marry everlasting rest. Like our own sacred Iona it is not destined to be destroyed even at the end of the world."

Although the above may seem a very highly coloured picture, yet, in the main, it is a perfectly true one, and few strangers will leave the hill without bringing away some such impressions. The one thing that removes this collection of temples from others of its kind, as found in the cities of the plains, is the total absence of dwellings of any kind, not only among the temples but anywhere upon the hill. Every day life, which is so wedded to all collections of sacred buildings in and about the towns, is here conspicuous by its absence; and this it is, together with its thoroughly isolated position among the clouds, that at once gives it that charm and mysterious air which is so peculiarly its own. Tennyson might almost have had it in mind when he wrote:

"And I rode on and found a mighty hill,
And on the top a city walled: the spires
Prick'd with incredible pinnacles into heaven."

According to Jaina accounts Śatrunjaya existed as a sacred hill long ages before the advent of Ādinātha, the first great teacher and *tīrthankara*; and, since he is said to have lived to the age of 8,400,000 years, and there was an interval of *lākhs* of *krors* of *sāgaras* (oceans) of years between him and the next, with some twenty-four of these teachers in succession, an idea may be formed —not of these vast periods which are beyond all human comprehension—but of the wild and childish extravagance the Jains indulge in in their computations of time. Most astounding periods of *krors* of *lakhs* of years go to make up the world's age, while their first saint, Ādinātha himself, lived over eight million years and attained the stature of five hundred bows! During this vast period, then, has Śatrunjaya existed and retained its sanctity! It became peculiarly sacred to the memory of Ādinātha, or Ādīśvara as he is also called, who is said to have patronized it more than any other place of pilgrimage, having visited it ninety-nine *puravas* of times before his death. Since one *purava* is equivalent to 7,050,000, his visits amounted to six hundred and ninety-seven million, nine hundred and fifty thousand!! His shrine is now the principal temple on the hill.

But, although very remote antiquity is claimed for many of the shrines, more especially that of Ādīśvara Bhagavān, the rebuilding and repairing of the older ones have left but little, if any, of the original in evidence anywhere. It is very unsafe to listen to the wild stories of the Jains themselves; and, as there is no reliable history of the hill, it remains to construct such, as far as possible, from the inscriptions, from what may be seen and understood upon the hill itself, and from what we know went on around its base from time to time in the past. There are a few facts written very plainly upon the architecture and iconography of the hill, which are in great measure borne out by its inscriptions. We find nothing dated earlier than the twelfth century A.D.; between that and the fifteenth century there are many dated inscriptions; of the sixteenth there are but three, while from the earlier part of the seventeenth to the present time they abound in unbroken succession. Those of the earliest set are all found inscribed upon old marble image-seats or *siṁhāsanas*, more or less mutilated, stained with age, and now built in, in fragments, in modern cells and shrines. From the dates of the later inscriptions we may gather that, two hundred and fifty to three hundred years ago, there could not have been more than two small groups upon the hill—perhaps not a dozen shrines in all—namely, that of the Chaumukha on the northern crest and that of Ādīśvara Bhagavān on the southern, with a few isolated old Hindu shrines appropriated to Jaina worship. Among these latter were the old Panch Pāndava temple, one or two that stood on the site of the present Bhulavani temple, and, perhaps, Kumārapāla's in the Vimalavasi *tūk* or enclosure.

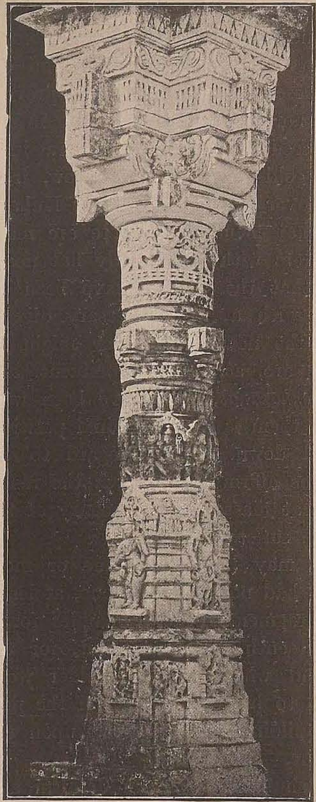

Fig. 6.

The absence of inscriptions of the sixteenth century is very significant, and, taken in connection with a few other facts, explains itself, though this explanation is not at all acceptable to the Jains, who, however, have no satisfactory one of their own to offer. The broken fragments of the old *siṁhāsanas* date down to the fifteenth century. Now, we know from history that, about this time, the Muhammadan kings of Gujarāt did a deal of mischief amongst the temples of both the Hindus and Jains. In A.D. 1414, Aḥmad S͟hāh deputed Tāj-ul-Mulk to destroy all idolatrous temples in Gujarāt; and, again, in 1469, Girnār was reduced by the Muḥammadans, and, it is recorded, that, at that

time, many Hindu temples were ruined. On the front of the tower of the great temple of Ādīśvara, as well as above the south corridor and the adjoining temple, are built miniature masonry *idgāhs*, which the Jains, themselves, say were built by them to protect the temple from the ruthless hands of the Muḥammadans, since they discovered that it was contrary to the teaching of Islām to destroy an *idgāh* or mosque when once built, and the destruction of the temple would involve the fall of the *idgāh*.[1] From this it would seem that sad experience had prompted the Jains to have recourse to this artifice to prevent a repetition of what had already happened. Another fact, that points in the same direction, is that the great and most sacred image of Ādīśvara itself has had its nose broken off and replaced by a gold one; and we know, from the state of the images in caves and temples all over the land, that the Muḥammadans took particular pleasure in lopping off that member. There are many undoubtedly old images in the cells of the corridors with particularly flat noses, and it does not require a second look to see that these noses have been refashioned upon the stumps of the former ones, with a little necessary digging into the face to get sufficient protuberance for the new ones; they might be termed countersunk noses. The lips, too, which are, as a rule, prominent, are, in these, flattened and misshapened. The old *siṁhāsanas*, also, have been woefully mutilated; and, from the fact that none of them is in its original position, it would appear that whole shrines were pulled down. With regard to the breaking of the nose of the great image, the Jains affirm that it was the result of lightning, but they do not explain how the great mass of the masonry of the roof, through which the current must have passed, suffered no harm.

It is possible that, as is said, Kumārapāla may have built one or more shrines upon the hill: it would be surprising if he had not; indeed, one, at least, is ascribed to him (Fig. 6). The style of the fragments of old temples found about the place is that of the twelfth and thriteenth centuries; but, for the rest, if, beneath their thick coats of plaster and whitewash, any older work is hidden, it is impossible to say now where it is to be found. When the persecution by the Muḥammadans relaxed, temple building re-commenced upon the holy mount and went on apace to the present time.

In many things, here, do we see points of similarity between Jainism and Buddhism. The images are seated in one of the favourite positions of the figures of Buddha; they have the same long ear-lobes and curly hair, but, unlike the latter, they are represented nude to the waist.[2] The yellow robe of Buddha is still worn by the *sādus* or ascetics, and it is draped in precisely the same manner as we see it in the paintings and sculpture at Ajanta, Pitalkhorā, and other places, the peculiarity about it being that the right shoulder and arm are bare. The Jains have shrines over the footprints of their *tīrthankaras* just as the Buddhists have those of Buddha, with the *svastika* and other sacred

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[1] An *idgāh* is a Muhammadan place of worship, usually located upon rising ground outside a town or village, consisting of a wall running north and south, with a prayer-niche in the centre, a tower at each end, and a platform in front of it for the worshippers at the times of the *ids* or religious festivals.

[2] Those of the *Digambara* Jains, as seen in their one temple here, are quite nude.

symbols engraved thereon. On the Amarāvati marbles, as well as at Sānchi, we find representations of the empty seat of Buddha, while, on one of the beams in the Bhulavani temple, at Śatrunjaya, is depicted the very same thing; and, as Buddha, and the *bodhisatvas* each have their particular tree, so has each of the *tīrthankaras*.

The Jains of Gujarāt are almost entirely of the *Svetambara* or white-robed sect, and their *yatis* seem to have adopted this colour until, when lax habits began to creep in among them, the more strict members of the order separated themselves from the rest, and, as a distinguishing dress assumed the yellow robe, thus falling back upon the colour originally worn by Buddhist mendicants. These latter call themselves *sādus*, and both branches continue side by side, the white-robed being connected, more or less, with their families, and worldly vocations, while the others withdraw themselves from everything secular, and, remaining celibate, devote their time and attention wholly to religious matters. Corresponding with the *sādus*, and, like them, wearing the yellow robe, is an order of female mendicants calling themselves *sādavis*. It is curious how closely allied these *sādus* are to the Hindu order of *dandis*. Like them they carry the staff and begging bowl, they never cook their own food, they do not handle or keep money, and they do not marry. Like the *dandis*, too, they devote a good deal of their time to the study and reading of their scriptures. They never salute any man, save by the expression '*dharamlāb*,' 'may religion profit you.'[1]

The Jains have adopted most of the Hindu deities, and pay them a certain amount of respect as minor *devas*, their images being found in scores upon many of their temples. Among these they especially revere the *dikpālas*, or regents of the points of the compass, to whom they make propitiatory offerings before the installation of an image, and these are represented upon the walls of the temples, occupying their respective positions. Even Hanumān, in his coat of red paint and oil, has two shrines on the hill. Śiva, Vishṇu, Sarasvāti, Brahmā and others are to be found, even upon the walls of the great temple of Ādīśvara Bhagavān.

The Jains declare that they are not idolaters, and explain that the images are only set up as objects upon which to set their eyes, the better to help them to concentrate their thoughts upon the particular *tīrthankara* whose life and good deeds they wish to meditate upon, and that there is no worship of, or prayer to, the image in the ordinary sense. They say a man obtains, by the act of setting up an image, credit for the equivalent of one-tenth of the merit that accrues to those whom it attracts to worship, and it is for this reason that there are so many images in and about Jaina temples—there being over ten thousand on Mount Śatrunjaya. These are found in white, yellow, black, and pink marble, and of all sizes from one and a half inches high to the colossal Rishādeva; besides these are many brass images, but they are usually small compared with those in marble.

As to their worship of images, it is easily seen that they do practically

[1] "Carry neither purse, nor scrip, nor shoes: and salute no man by the way." (St. Luke, X, 4.)

worship them, especially the women and the more illiterate among them. According to their belief, the souls of the *tīrthankaras* have come to the end of their transmigrations and have been finally absorbed into the Great Undefined; and, just as a drop of rain falls into, and is merged with the great ocean, their souls have thus ceased to exist as individual entities, and cannot again take up any separate existence. The Jains, then, have not the excuse of the Brahmans, that as their god is omnipresent he is also in the image; and the Jains, themselves, assert that the image is to them nought but a block of stone. This being so, whence comes the extreme sanctity of the shrine where the principal image is seated? Europeans, provided they take off their boots, are admitted into the hall of the temple, and even up to the threshold of the shrine, but on no account, whatever, beyond it; while even the Jains have to bathe and put on the proper garments before they may enter and touch the image. There is also a very complex ceremonial gone through daily, commencing with the washing, anointing, and adornment of the image with flowers. It is thus plain that the image sanctifies the shrine, while the image itself is reverenced as a sacred object, the abode, in fact, of the spirit of the *tīrthankara*, which, by their own showing, cannot be!

The plans and general designs of the temples, especially of the larger ones, are very different from those of the old temples of the twelfth and thirteenth

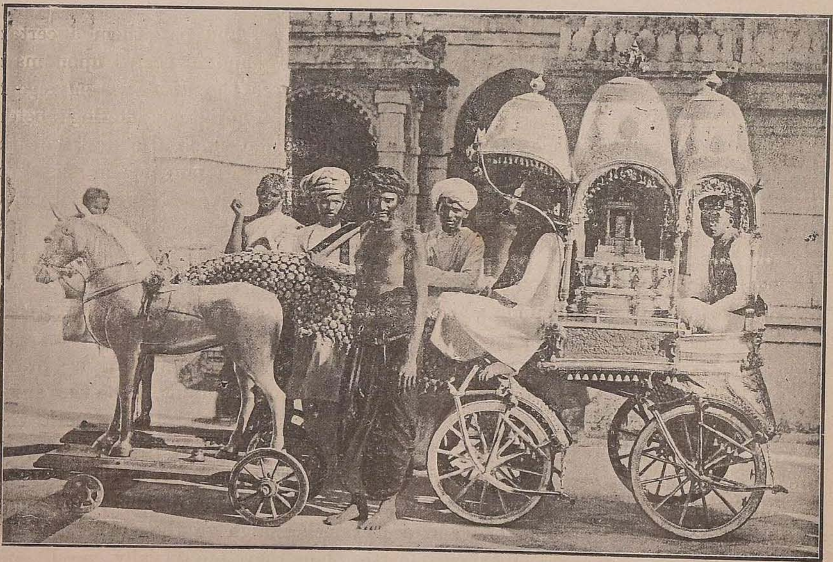

Fig. 7. The gold and silver car.

centuries, and this difference is most apparent in the *maṇḍapas* or halls. Instead of the more graceful and highly wrought columns of the Solanki period,

we have, here, heavy squat piers, from which springs, in lieu of the beautiful *toraṇa*, the more recently adopted arch, and the beautiful tracery within the domes of the earlier temples has given place to cheap painted plaster. As a consequence, the figures and tracery, which were not so very well executed in the stone in the first instance, have lost what sharpness and crispness of outline they may have possessed by the overlaid crust of plaster. The treatment of the human figure by the present sculptors is very inferior to that of their ancestors. The earlier figures, although by no means perfect, has a considerable amount of animation about them; they did to some extent express, by their postures and features, the attributes of the characters portrayed, but in the later work, they are, as far as expression goes, cast in one mould of blank inanity, with arms and legs twisted into the most impossible attitudes, quite setting at nought all laws of anatomy. That the better taste of their fore-fathers has slipped out of the grasp of the present families of *salāts* is apparent from the painfully vulgar style in which they paint their porches, interiors, and the fronts of many of their temples, which makes them look more like the work of easily pleased children than of thinking artizans.

There are two special gatherings in the year at this great place of pilgrimage, when great numbers visit the hill; at other times the daily visitors are comparatively few. A description of the ascent of the hill during one of these gatherings may not be out of place. Starting from the inn or rest-house at the foot, we have first to run the gauntlet of a long line of beggars who, squatting upon the ground with cloths spread out before them, lustily call upon the passers-by for alms. Blind, lame, leprous, infirm, lazy, poverty-stricken, all mixed up together, with wives and naked urchins, the latter adepts in the arts of begging, assail the stranger with their importunities. At the foot of the hill, in the midst of a lot of preliminary shrines, we mount the *doli*, a seat swung between two poles and carried by four men. To the European visitor the journey up and down the hill is especially enjoyable, not so much from the fresh morning air, or the easy comfortable swing of the *doli* in which he is carried, as from the endless variety of costumes and colours worn by the throngs of pilgrim visitors wending their way up and down. It is like reading an essay or chapter on costumes; or, even better, it is like looking through a series of beautifully coloured illustrations, with this great charm thrown in, that the pictures have life and move. Costume quiescent, though beautifully coloured upon paper, is so very different to the actual costume on the living person. The picture has caught but one phase of the ever changing outlines, one turn of the kaleidoscope; but every movement in the living picture produces a new arrangement as fascinating as the last.

Before we have time to make even a mental note of the dresses and bearing of those passing us, many more come flitting by, amidst merry laughter, animated conversation, and the tinkling of anklets and bangles; and, as they pass us, in groups or singly, treading their way over the rough stone steps—men, women and little ones all mixed up together—the eye gets almost bewildered with the endless combinations of colours. It is very noticeable how the colours chosen—I am speaking of the women—are generally becoming; rich bright

colours, too, that would drown the fairer European complexion, but which set off the stronger and darker tints of our Indian sisters. It is but seldom we meet really bad taste.

As soon as it is possible to take our eyes off these pretty costumes, it is both amusing and interesting to watch the expressions of the faces as they pass. Among the men, some wear the expression of indifference; a few will wear an unmistakeable expression of disapproval, while still fewer evince, by their very sour looks, absolute disgust at the idea of the sacred hill being polluted by the unclean stranger; but this is hardly remembered when we pass so many with pleasant faces and an ever ready salutation. Among the gentler sex, many a roguish face, with a good humoured smile, trips by, and almost provokes one to say something pertinent. Others very modestly draw the borders of their garments forward to hide their faces; while a few, suddenly confronted, as it were, by an apparition, stand rivetted to the spot and stare us out of sight round the corner. Children, and even babies, go up the hill, or, are rather assisted up. Koli women, wives of the *doli*-bearers, are always ready to be engaged to carry these precious little burdens up and down. The bigger children are generally carried pickaback, holding on with their arms round their bearers' necks; the smaller ones are made more secure by a broadcloth drawn round them, in which they sit, their little legs astride the women's waists, while many a limp little curly head rests, sound asleep, nothing the worse for a hot sun's unmerciful rays.

Amongst the crowds going up and down may be seen, in white and yellow robes, the *yatis*, *sādus* and *sādavīs*, each carrying his or her staff, broom, and mat. Lest they should by any mischance sit upon a stray insect and crush out its little life, they first carefully and lightly sweep the ground, where they intend to sit, with their soft mop-like broom and then spread their mats [1]; and, since they never partake of food on the hill, they leave their begging bowls, in which they collect it, below. One notices great numbers of widows who, curiously enough, are, as a rule, neither pretty or bewitching, and they are known, at a glance, by their sombre dark red *sāris* and *cholis*. As widows, their life's interest in this world is practically ended, and, so far as domestic drudgery will allow them, they devote themselves to a religious life. Some, in their pious enthusiasm, make the ascent even twice a day; many are so old and feeble that it is a wonder they make the ascent at all, while almost all file past carrying their rosaries in thier right hands, running the beads through their fingers as they go.

Although some go up in a "four-in-hand," many prefer to take the single machine—that is, the seat slung under one pole and carried by two men—and it is amusing to see a big fat Bania slung to a pole that is perilously near breaking, knocking out of two men the work of four for the smaller consideration. Then follows the opposite extreme: two kindly *doli-wāllas*, returning empty,

[1] The brooms which are used by the temple servants to sweep out the shrines and halls are made from the feathers from the tails of peacocks. The fluffy or feathery part is removed and the stem alone used. But this is split up into thread-like lengths. This, they say, is so soft that, in passing over insects, it does not injure them.

have picked up a wee mite and is giving it a ride. There it sits lost in the middle of a big seat, clinging to the ropes tightly, half terrified lest it should come to grief, at the same time proud of its own importance. Next comes a partly covered *doli*, whose inmate is screened from the hot sun by a shawl or light muslin cloth thrown over the pole. As it approaches we see folds of delicately coloured silks and a fair round arm, and, just as it passes, get a glimpse of a pretty face, whose curiosity has prompted it to peep out from its silken shrine.

Since pilgrims come here from almost every quarter of India, we meet with all descriptions of head-dress, from the neat little turbans of Northern India to the great heavy ones of the Gujarātis, that wobble about on their shaven pates in a chronic state of unstable equilibrium. Along the road will be met devotees of both sexes, whose great piety has prompted them to commence their devotions at the foot of the hill. These folk mean business; they are not merely sight-seeing pilgrims, but earnest followers of the faith who are determined to omit nothing that might add to their chances of salvation. The men, having bathed and donned the proper garments, and having tied a silk handkerchief round their mouths, to frustrate the suicidal instincts of silly insects, carry up a pot filled with milk and water which they allow to dribble from the spout on to the path all the way up. The women carry little brass vessels with a thin paste of saffron and sandal, and, with their fingers, flick off the sacred mixture on to the steps as they ascend.

It may well be understood how a two mile ascent up a very roughly paved roadway, some parts of which are very steep, under a hot sun, produces a great thirst; and this fact has not been overlooked by the good people who have freely spent their money on the sacred mount. At frequent intervals are little pavilions, where the tired ones may find shade and rest, and where attendants with pots of water are ever ready to minister to them. Although there are small tanks of fine cool water at most of these places, yet that which is used by the Jains is brought up from below where it has first been boiled. It would never do to swallow minute insects, and thus commit the sin of taking life on the holy hill; so these little torments, that make the life of the Jain miserable, are cooked before being brought up, *but by men of other castes* who are not quite so squeamish. The *doli-wāllas*, whose veneration for the hill extends no further than their fares, and whose exertions up the steep ascent keep them in a constant state of thirst, find these tanks very useful.

After ascending about three-quarters of the way, the northern crest comes suddenly into view with the great *Chaumukha* temple rising high above all; and, a little further on, where a flag flutters gaily over a shrine of Hanumān, the path bifurcates, one branch leading straight away to the *Chaumukha*, while the other rounds the foot of the spur and makes for the southern summit. As the majority take the latter direction we also follow, and soon find ourselves before the outer gate. We must now take off our shoes, for the ground whereon we are to tread is holy ground. A stock of slippers is kept in readiness for European visitors and others who object to walk about the hill in their socks—

cloth-of-gold ones for distinguished visitors and plain cloth for the less illustrious, all made without any leather about them. Some time is spent in picking, selecting and discarding, for they are nearly all of a size and all for one foot.

Having left our shoes behind, we shuffle along in our grand slippers, our attention, for the time, being divided between them and our guides, through long streets of temples, to the chief shrine, that of Ādīśvara Bhagavān. After passing in at the most eastern gateway, through the outer walls, we find three other strong gates barring the way before we reach it. In days gone by, when the country was overrun by bands of robbers, it was necessary to make these shrines secure against any sudden fancy of theirs, and, to this end, the whole place was surrounded with strong walls. The whole of the temples have further been divided into groups each of which is independently encompassed by its own walls and strong gates, so that access gained to the interior through any of the outer gates would but bring an assailant before the fortified walls and closed gates of the inner enclosures or *tūks* as they are called. In those days these were, no doubt, well manned and armed, and four of the old pieces of ordnance, on their antiquated wooden carriages, still remain on the hill. These *tūks* are generally called after the person whose munificence has called into existence the principal temple in each, excepting the Ādīśvara Bhagavān and the *Chaumukha tūks*, the latter being so called on account of its great temple containing a colossal *chaumukha*, or combination of four images set back to back facing the four cardinal points (Fig. 8). These contain scores of shrines in which the images are legion.

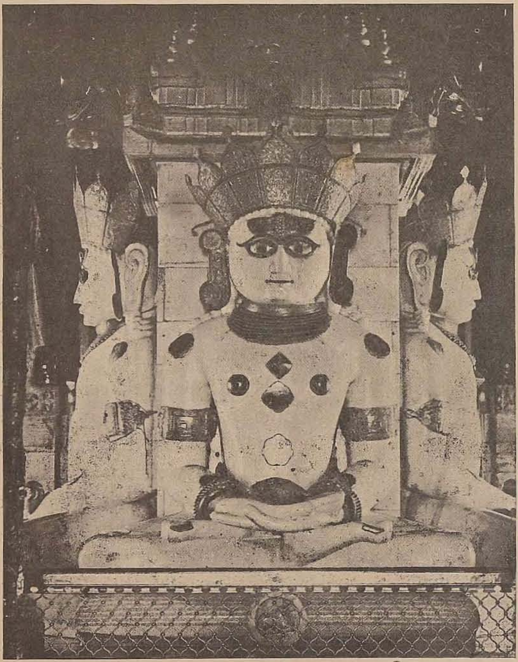

Fig. 8.—Image in the great Chaumukha temple.

On passing through the Vāghanapola, or Tiger Gate, which has a wonderful representation of that animal painted upon the wall at the side, we enter upon the end of a long ascending street, running east and west, and leading up towards the Hatipola, or Elephant Gate. On either side of us, as we proceed,

are great numbers of closely-packed temples and smaller shrines, and a peep into a few, here and there, will show us some new triumph of the sculptor's skill, and will excite no small degree of astonishment at the numbers of the images, both great and small, stowed away in their many cells. The very great variety too, in size, shape, design, and in both general and particular treatment of plans and architectural details, is striking; and no two are alike, save, occasionally, pairs of little shrines intentionally made so. Some are constructed in the most florid styles, while others, in strong contrast, affect the severest simplicity; some turn to the east, others to the west, and quite as many to the north and south. In some the images are nought but the simple marble from which they are carved, in others they are bedecked with gilded ornaments and jewels; in fact, these temples are a fair index to the wealth of those who built them. The extreme cleanliness of the place, the total absence of all that squalid dirt which so often environs Hindu sanctity, the pure whiteness of the corridors and the chaste marble interiors, produce a pleasant sensation in those who have been accustomed to seeing the red-lead and grimy monstrosities of the temples below.

At ordinary times, when there is no special festival on, after midday, when the early morning pilgrims have left the hill, and the custodians have retired to their secluded quarters for meals, there reigns such a solemn and profound silence over the whole place, broken but occasionally by the sudden flight and gyration around the pinnacles of flocks of rock pigeons, as to make one almost conjure up the belief that he has been spirited away into some enchanted marble halls, whose inmates, all turned to stone, sit, singly, or in rows, in perpetual silence, within the recesses of their mysterious shrines, peering out upon him in their ever unchanging, fixed, and glassy stare.

But to come back to realities. We pass through the Hathipola Gate, with two great elephants in bas-relief on the flanking walls, and ascend a flight of steps into the great court before the temple of temples, the holiest shrine on the hill (Plate XCV). Here, under a great canopy of red and white cloth, covering nearly the whole court, standing upon the cool marble mosaic, we may well pause a little, and try to take in a general survey of all that is going on around us. The air, laden with the perfume of burning incense, which is further pervaded by the sound of sacred chants from the temple, and, ever and anon, set into sonorous vibration by the clang of one or more of the great bells in the porch, is full of a pleasant confusion of voices. The court is full of colour and animation; silks of lovely hues, with gold and silver jewellery, are ever flitting backwards and forwards. In one corner is gathered a group of flower-sellers and garland-makers busy in disposing of their beautiful wares to scores of eager buyers, who straightway present these flower offerings at the shrine. From cell to cell pass the diligent *pujāris*, or temple administrants, washing and adorning each image for the day. Stripped to the waist, with a rich crimson or yellow waistcloth, a bright silk scarf thrown loosely round the neck, a neat gold armlet and chain round his loins, carrying in one hand a brass tray with flowers, sandal, saffron, and incense, any one of these temple attendants is a picture worthy of the artist's canvas.

As we stand here watching all this, and the more so if, for the time, we can dismiss all religious prejudice from our minds, we cannot help feeling that there is a poetry in the religious ceremonies of the Jains that is certainly fascinating. We also feel ourselves intruders, and are painfully conscious of bringing with us by our presence, an alien spirit in alien dress which is in sad discord with our surroundings—a jarring note in a beautiful harmony. Within the temple are men, women, and children with a sprinkling of *yatis*, sitting, kneeling or standing, all more or less engaged in reciting or chanting their sacred hymns; while, on the brass stands before them, they lay their offerings and trace out in grains of rice the sacred symbols. in the shrine, whose brazen doors stand open, on the high throne, sits, in solid marble effigy, the great Rishabdeva, or Ādinātha. With legs crossed, and hands lying in listless repose in his lap, he sits there with a placid contemplative expression, adorned with great garlands of pink roses. Small hanging lamps lend a subdued and mysterious light, while, backwards and forwards, move the picturesque forms of the *pujāris*. On special occasions the image is laden with its jewels, and these are both magnificent and costly. A massive crown adorns his brow, an ample breastplate, with heavy armlets and bracelets, further embellish his person, and all these are richly wrought in gold, thickly set with diamonds, rubies, emeralds and pearls; and rich ropes of pearls around his neck are enough, of themselves, to make the feminine mind envious. It is all kept in a strong room on the hill. Time is not sufficient to go the round of the hundreds of shrines which crowd in clusters around the great temple; and as a new temple is to receive its image, let us hasten away to watch the installation and consecration ceremonies.

We learn that the astrologers have fixed upon twenty minutes past nine as the auspicious moment, and, already, the preliminary services have begun. Before the temple is a strong bamboo scaffolding, under which are suspended many bright coloured cloths. A great crowd of sightseers has assembled, the musicians have taken their places, and a general bustle of preparation is going on. All those who are to take part in the ceremonies have bathed and put on the proper garments. Amongst them is a fair good-looking youth, who is the son of the donor of the temple, and who is now to make the requisite offerings. They all ascend to the platform on the top of the scaffold, and, arranging themselves so as to face, successively, the different points of the compass, the boy, who occupies the centre of the group, throws forth the offerings to the regents of those quarters, while the rest, with chants, invoke them in order (Plate CV). This over, they descend and make other offerings to the Lord of evil spirits, by appeasing whom they purchase for the temple immunity from their baleful influence. During this time, minor offerings are being made within the temple, where the image is temporarily placed upon a low stand before the shrine door with a little canopy of pearls above its head. When it is raised to its permanent seat within the shrine, the gilt finial is dropped into the top of the spire above the temple, but not until then. Men now take up their positions for the final ceremony, and, around the top of the spire, on a light scaffold, a group has collected.

There is now a pause; the auspicious moment is being anxiously waited for. Standing behind the top of the spire, with the gilt finial in his hands, which is begirdled with rose garlands, stands the chief *salāt* or builder. Round his loins is a crimson silk cloth, gathered in at the waist and falling in graceful folds; over his right shoulder is thrown a bright yellow silk scarf, while over his left hangs, in thick folds, a deep scarlet shawl with gold embroidered fringe, the gift of the donor of the temple. His turban is an ample one of red muslin loosely rolled. His rich brown complexion is further enhanced, and brought into tone with his attire, by the red glow thrown upon it by the filtration of the sun's rays through the rolls of the large red flag, which an attendant is holding beside him. Around him are his assistants. As the group stands there against the clear blue sky, the contrast of the pure white spire and dome beneath it, dazzling in the bright sunlight, sets off to the utmost the brilliant glow of crimson and gold above them. It is a perfect picture, and, being composed of the most gorgeous colouring, it all blends into a harmonious mass of exquisite richness.

The auspicious moment has arrived; the signal is immediately given, and, amidst a great din of tomtoming and squealing of pipes, the image is raised to its place upon the high seat, and the finials are dropped into position simultaneously. Everyone now presses forward and crowds into the temple to salute the newly installed image; presents are exchanged between the donor of the temple and his relatives and those who took part in the ceremonies, and, while the first day's worship of the image is commencing, we must leave; and, casting back regretful looks upon the hundreds of other shrines that we have no time to visit, we are once more trundled down to the world we are so much better acquainted with. The "high-places" of the gods shall see us no more.

GIRNĀR.

GIRNĀR, Girinagara, or Ujjayantadri, the "mountain king Raivata," stands out, in its rugged grandeur, the most conspicuous feature in the south of Kāṭhiāwād. Unlike Śatrunjaya Hill, with its softer outlines, it rises in beetling cliffs upon all sides, up which the only path is very precipitous in places and often difficult. From time immemorial this hoary old giant amongst hills has attracted the pious Hindu and Jain alike, both sects having their holy places planted upon its lofty ledges and its almost inaccessible summit. It is now better known for its famous group of Jaina temples, though it would be difficult to say whether the Jain or the Brahman was there first. As Ṛishabdeva reigns supreme upon Śatrunjaya, Nemināṭha here holds chief place among the Jaina hierarchs; but, above all, perched upon the topmost peak, sits the sinister goddess Ambā Mātā, whose little shrine, firmly planted upon the rocks, is for ever buffeted by the four winds of heaven. At different points upon the hill, as well as at its base, there are numerous Hindu shrines and *tīrthas*; and pilgrims, Jaina or Hindu, are apt to get mixed a bit in their peregrinations among them. An account of the hill and its shrines has already been written by Dr. Burgess in his *Report on the Antiquities of Kāṭhiāwād and Kachh*, to which the reader is referred for further information. The Jaina temples are of much the same class as those upon Śatrunjaya, and there is nothing of special interest among them from an architectural or archæological point of view.

MISCELLANEOUS.

KANTELA, some eight miles along the coast from Porbandar, has a few small shrines which are but of little interest in themselves. In the Revati *kuṇḍa*, attached to the temple of Lakshmī-Nārāyaṇa, is an inscription recording repairs to the tank carried out by Arjuna, chief minister to Samanta Siṁha, in Sam. 1320 (A.D. 1264). Although the temple is called the Lakshmī-Nārāyaṇa temple it has now a *liṅga* established within it.

MĀDHAVPUR. The only remaining part of the old temple of Mādhavarāj is a dome in which is a circular ceiling with an ornamental representation of Kṛishṇa slaying the great serpent Kaliya, reproduced on Plate XCII. A similar ceiling occurs in the temple of Nārāyaṇa at Mānod, in North Gujarāt, but, in this case, it is the four-armed Vishṇu, himself, seated upon Sesha. A new temple, which was built in Sam. 1879, was afterwards extended and rebuilt in Sam. 1896. A festival, to which many people go, is held here in commemoration of the marriage of Kṛishṇa with Rukhminī, which took place here.

ŚRĪNAGAR. This is the site of an early capital of the Jeṭhwās, now of Porbandar, before they moved to Ghumlī. It is not far from Kantela, and within a short distance of Porbandar. There is here an old temple, still in use, dedicated to Śiva, but tradition says it was once a Sūrya temple.

KODINĀRA, about twenty-five miles to the east by south of Somanātha-Pattan, possesses a very interesting inscribed slab containing two *praśastis* in praise of the court poet Nānāka, standing in a corner of the *maṇḍapa* of the temple of Koteśvara. It has already been noticed in connection with the temple of Somanātha at Somanātha-Pattan.[1]

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[1] See also *Indian Antiquary*, XI, 98, 102 ff.

GLOSSARY.

ĀDINĀTHA, the first of the twenty-four *Tīrthankaras*, or great teachers of the Jains.
ĀDĪŚVARA, another name for Ādinātha.
"ALLAH AKBAR", "God is great", a Muḥammadan battle cry.
AMALSARA, the flat melon-shaped member under the *kalaśa*, or finial, of a temple spire.
AMBĀ BHAVĀNĪ, a name of Durgā or Pārvatī.
AMBĀJĪ, the same as Ambā Bhavānī.
ASHṬADIKPĀLAS, the eight guardians, or regents of the points of the compass.
AŚVATHARA or horse-moulding in the basement of a temple.
AVATĀRA, an incarnation.

BALARĀMA, name of the elder brother of Kṛishṇa.
BAND, an embankment, or dam.
BHAIRAVA, a terrific form of Śiva.
BHAUMA, Mars.
BHŪTA, a spirit, a ghost, generally an evil one.
BILEŚVARA, a name of the god Śiva.
BODHISATTVA, a Buddha in a former existence.
BRAHMĀ, the creator, and the first deity of the triad of gods with Śiva and Vishṇu.
BRIHASPATI, Jupiter; also the name of the preceptor of the gods.
BUDHA, Mercury.

CHAITYA, name applied to the arched-roof caves of the Buddhists, the front of which is decorated with a horse-shoe-shaped arch.
CHAMUṆḌĪ, one of the fierce forms of the goddess Pārvatī.
CHAṆḌIKĀ, a name of Pārvatī or Durgā.
CHANDRA, the Moon.
CHAUMUKHA, four Jaina images, generally carved in one block, placed back to back, with their four faces looking towards the four cardinal points.
CHHATRI, a pavilion, usually upon four pillars; an umbrella.
CHOLI, a woman's jacket.

DĀGOBA, an imitation of the solid dome erected over the relics of Buddha or a Buddhist priest.
DANDI, a Hindū mendicant sect.
DARGĀH, a Muḥammadan mausoleum.
DASA AVATĀRA, ten incarnations, usually applied to the ten principal ones of Vishṇu.
DEVANĀGARĪ, the form of script in which Sanskṛit is usually written.
DEVĪ, a goddess; a title applied to a queen, princess, or lady of rank.
DIGAMBARA, one of the sects of the Jains, whose images are nude; also applied to Śiva.
DIKPĀLAS, the regents, or guardians, of the regions denoted by the points of the compass.

GAJATHARA, the elephant-moulding in the basement of temples.
GAṆA, the attendants upon Śiva.
GAṆAPATI, an elephant-headed son of Śiva, and leader of his Gaṇa.
GAṆEŚA, the same as Gaṇapati.
GANGĀ, the Ganges, personified as a goddess.
GARĀSPATI, the moulding in the basement of a temple bearing a band of grotesque faces or kīrtimukhas.
GARUḌA, son of Kaśyapa by his wife Vinatā ; the *vāhana* or vehicle of Vishṇu.
GHĀT, a range of mountains ; a pass in the range ; a flight of steps.
GOPĪS, female cowherds, especially those with whom Kṛishṇa dallied.
GOSĀVI, a Hindū religious mendicant.
GŪḌHA-MAṆḌAPA, the closed-in hall of a temple.

JĀGIDĀR, a landowner.
JYOTIR-LIṄGA, name applied to each of the twelve most sacred *liṅgas* in India.

KĀLA BHAIRAVA, the same as Bhairava.
KALAŚA, the water-pot-shaped finial of a temple spire.
KĀLIKĀ MĀTĀ, a name of Durgā or Pārvatī.
KANGURAS, merlons on the battlementing of a wall.
KETU, the descending node (astronomical term).
KĪRTIMUKHA, a grotesque face or mask, probably that of the heraldic lion, used as a decorative ornament.
KOṆA, Saturn.
KOS, a measure of length, generally two miles.
KOTHA, an arsenal.
KOTWĀL, a head police officer.
KṚISHṆA, an incarnation of Vishṇu.
KROR, 10,000,000.
KUṆḌA, a reservoir, a tank.
KUVERA, the god of wealth and guardian of the north.

LAKHA, 100,000.
LAKSHMĪ, the wife of Vishṇu ; the Venus of Hindū mythology.
LAKULĪŚA, an incarnation of Śiva, represented nude, and holding a club.
LINGA, the genital organ of Śiva, worshipped in the form of a *phallus*.

MAHĀDEVA, the great god, a name of Śiva.
MAHĀKĀLĪ, the same as Kālikā Mātā.
MAKARA, a conventional beast in Hindū ornament, probably the rhinoceros.

MĀLĀ, a rosary.
MAṆḌAPA, a hall
MAṆGALA, Mars.
MASJĪD, a Muḥammadan place of worship, a mosque.
MĀTĀ, mother, generally applied to Pārvatī in her various forms.
MIḤRĀB, a niche in the back wall of a mosque, towards which worshippers turn when at prayer.
MIMBĀR, the pulpit in a mosque.
MINĀR, the minaret of a mosque.
MULKGIRI, collection of revenue.
MULUD KHĀNĀ, a screened-off portion of a mosque for women's use.

NĀGA, a serpent.
NĀRĀYAṆA, a name of Vishṇu.
NAVAGRAHA, the nine planets.
NEMINĀTHA, the twenty-first *tīrthankara* of the Jains.
NĪLAKANṬHA, a name of Śiva.

PĀḶIYĀ, a memorial stone.
PAÑCHĀYATANA, a group of five temples, where a principal one is surrounded by four subsidiary ones.
PARAŚURĀMA, one of the *avatāras* of Vishṇu.
PĀRŚVANĀTHA, the twenty-third *tīrthankara* of the Jains.
PĀRVATĪ, the wife of Śiva.
PISĀCHAS, ghosts.
PRADAKSHIṆĀ, a circumambulatory passage around a shrine.
PRĀSĀDA, a shrine.
PRAŚASTI, a poem, a record.
PUJĀRI, a temple priest or servitor.
PURAVA, 7,050,000.

RĀHU, the ascending node (astronomical term).
RĀMĀYAṆA, the celebrated epic by Valmiki, in seven *kāṇḍas* or books.
RANDALĀ, the wife of Sūrya-Nārāyaṇa.
RAUZA, a Muḥammadan mausoleum or burial place.
RĀVI, the Sun.
REK, the vertical curve of a temple spire.
ṚISHAB DEVA, the same as Ādinātha.
RUKMINĪ, the wife of Kṛishṇa.

SABHA-MAṆḌAPA, the open hall of a temple.
SĀDHAVĪ, a woman of a religious order among the Jains.
SĀDHU, a member of a religious order among the Jains.
SĀGARA, an ocean.

SALĀT, an architect or builder.
ŚĀḶUNKĀ, the stone in which the *liṅga* stands, representing its female counterpart.
SAMKARA, a name of Śiva.
ŚANI, Saturn.
SANYĀSI, a Hindū religious mendicant.
SAPTAMĀTRA, the seven mothers, represented by seven goddesses.
SARASVATĪ, the goddess of learning, and the wife of Brahmā.
SĀRI, a woman's robe.
SATĪ, a name of Durgā ; a wife who immolates herself on her husband's pyne.
SAVITRĪ, sometimes said to be the wife of Brahmā.
ŚESHA, the chief of the serpent race.
ŚESHŚĀYA, Vishṇu, as represented lying upon Śesha as a couch.
ŚIKHARA, the spire or tower of a temple.
SIṀHĀSANA, the seat of an image, decorated with lions.
SITALĀ MĀTĀ, the goddess of small-pox.
ŚIVA, the third deity of the triad of gods with Brahmā and Vishṇu.
ŚIVATSA, a lozenge-shaped ornament on the breast of an image.
SOMA, the moon.
ŚRĀDDHA, funeral rites.
STŪPA, the mound erected over funeral relics.
ŚUKRA, Venus.
SŪRYA, the Sun-god.
SŪRYA-NĀRĀYAṆA, a name of Vishṇu.
SVASTIKA, a religious symbol, formed by a cross with bent arms.
SVETAMBARA, white-robed ; a sect of the Jains.

TĀṆḌAVA, the great dance of Śiva.
TĪRTHA, a place of pilgrimage.
TĪRTHANKARA, one of the great Jain teachers, of whom there are 24 in the past, 24 in the present, and 24 in the future dispensations.
TRIMŪRTI, an image representing the three gods, Brahmā, Vishṇu, and Śiva in one.
TRIŚULA, the trident of Śiva.
TŪK, an enclosed group of temples.

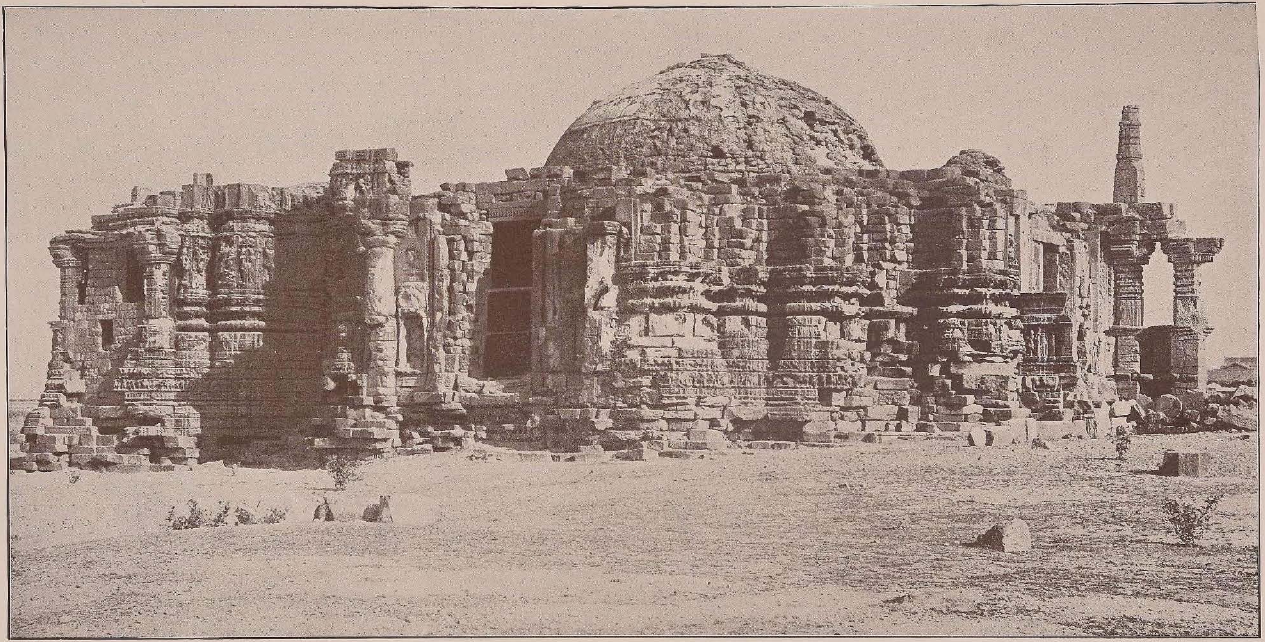
VĀMANA, the dwarf incarnation of Vishṇu.
VARĀHA, the boar incarnation of Vishṇu.
VĀV, a well.
VISHṆU, the second deity in the triad of gods, with Brahmā and Śiva.

YAMUNĀ, the Jamnā river, personified as a goddess.
YATI, a religious order among the Jains.
YONI, the same as Śāḷunkā.

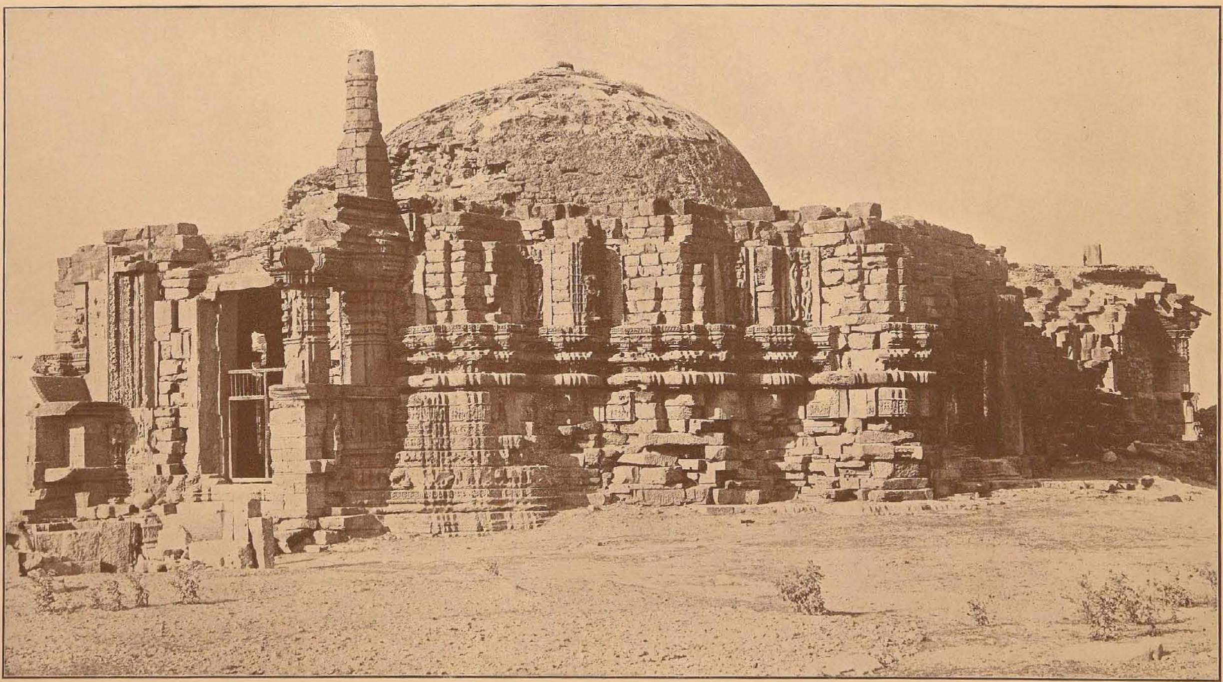
MGIPC—M—III-9-36—1-9-31—600.

WEST GATE OF SOMANATHA-PATTAN.

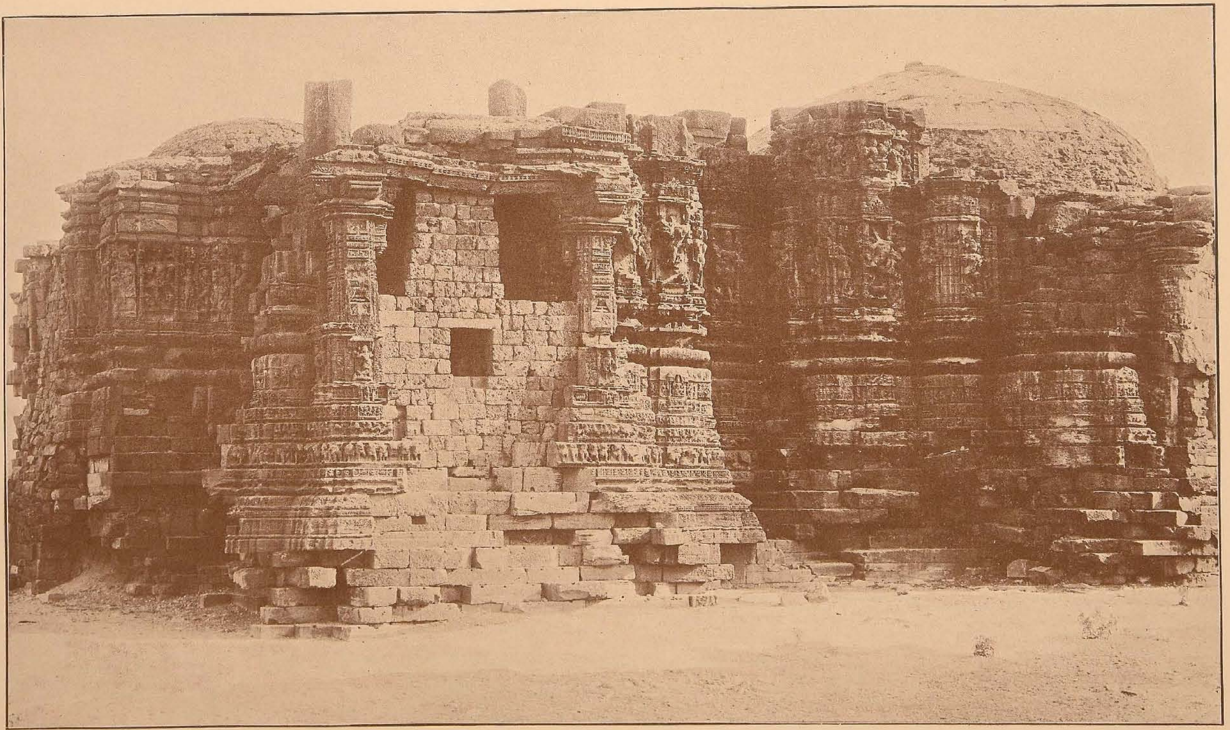
PLATE II



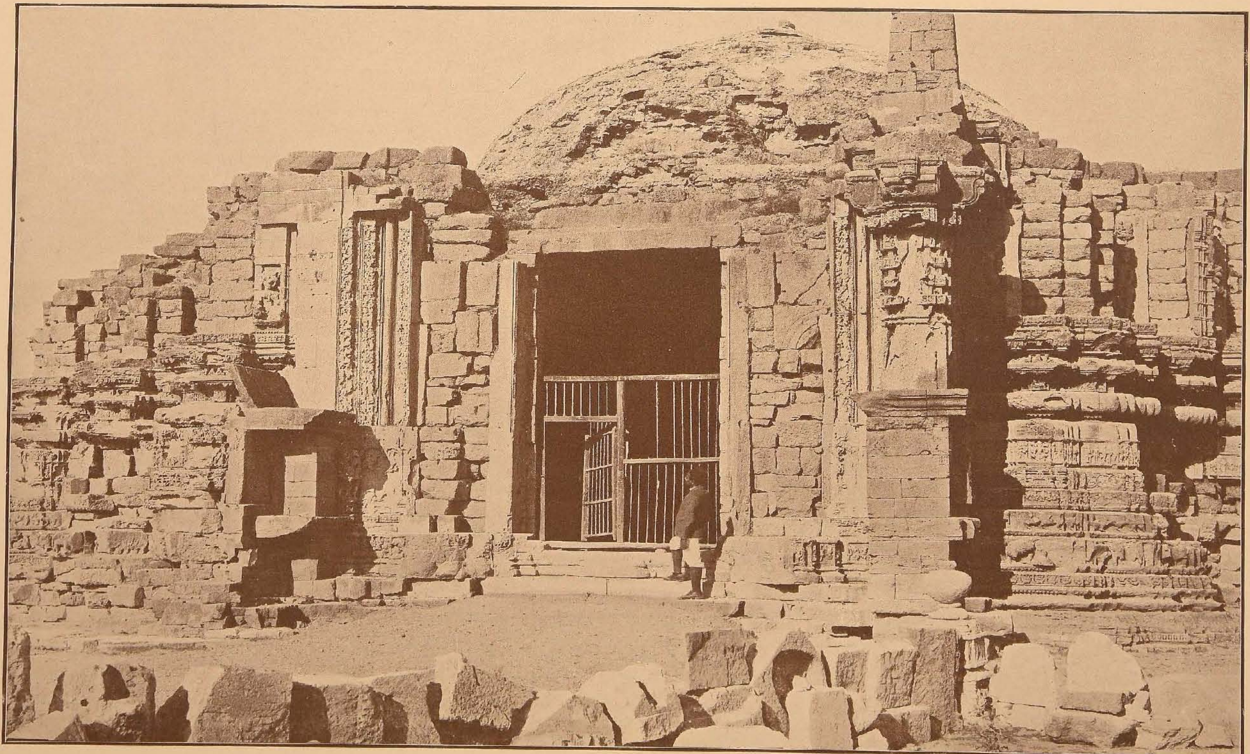
SOUTH SIDE OF THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.



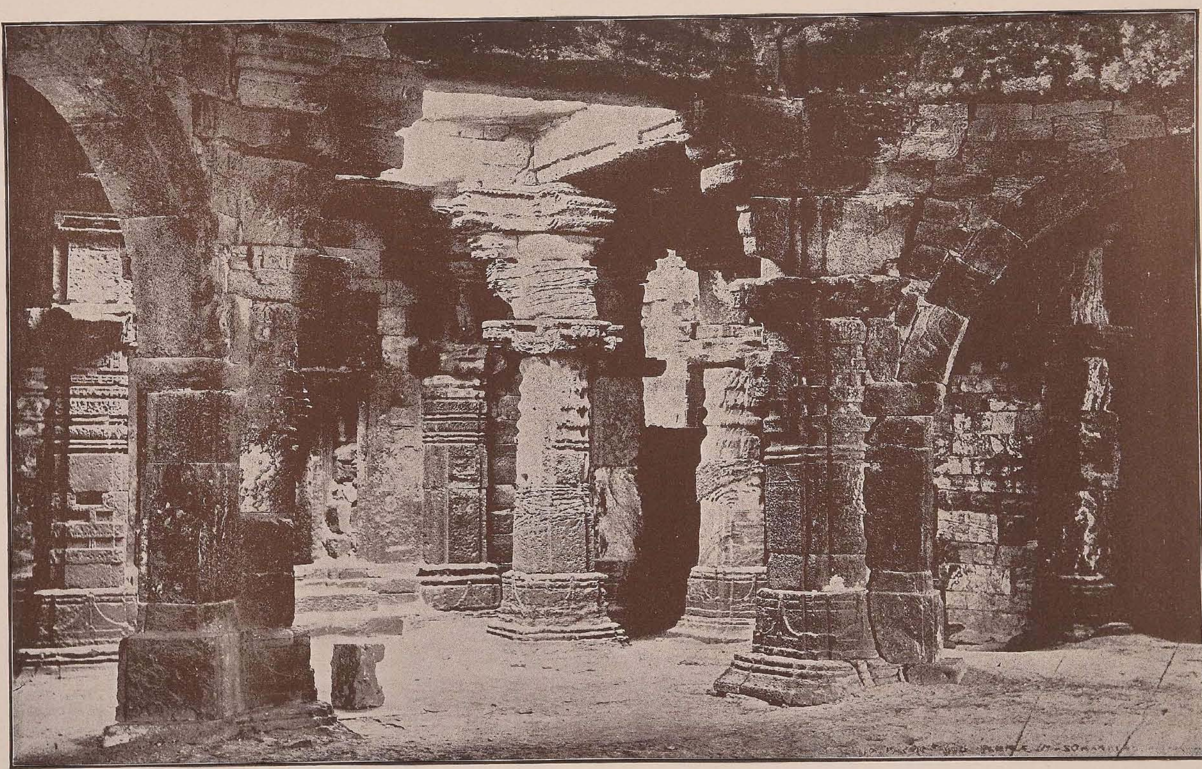
THE NORTH-EAST CORNER OF THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.



THE SOUTH-WEST CORNER OF THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.

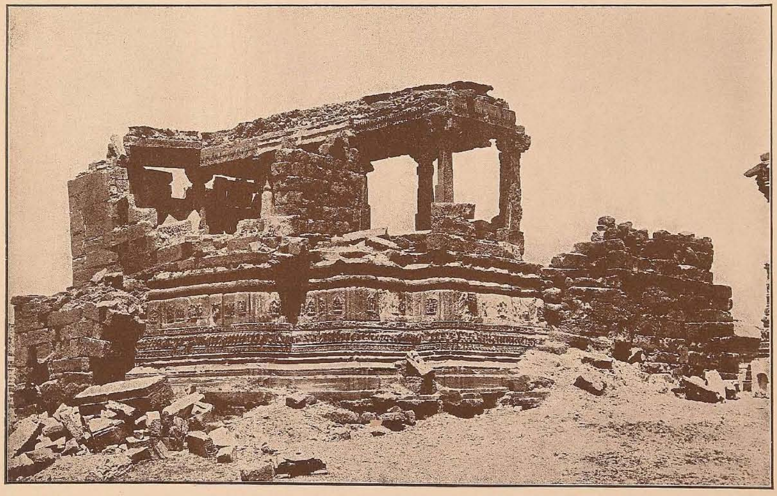


THE MAIN ENTRANCE TO THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.

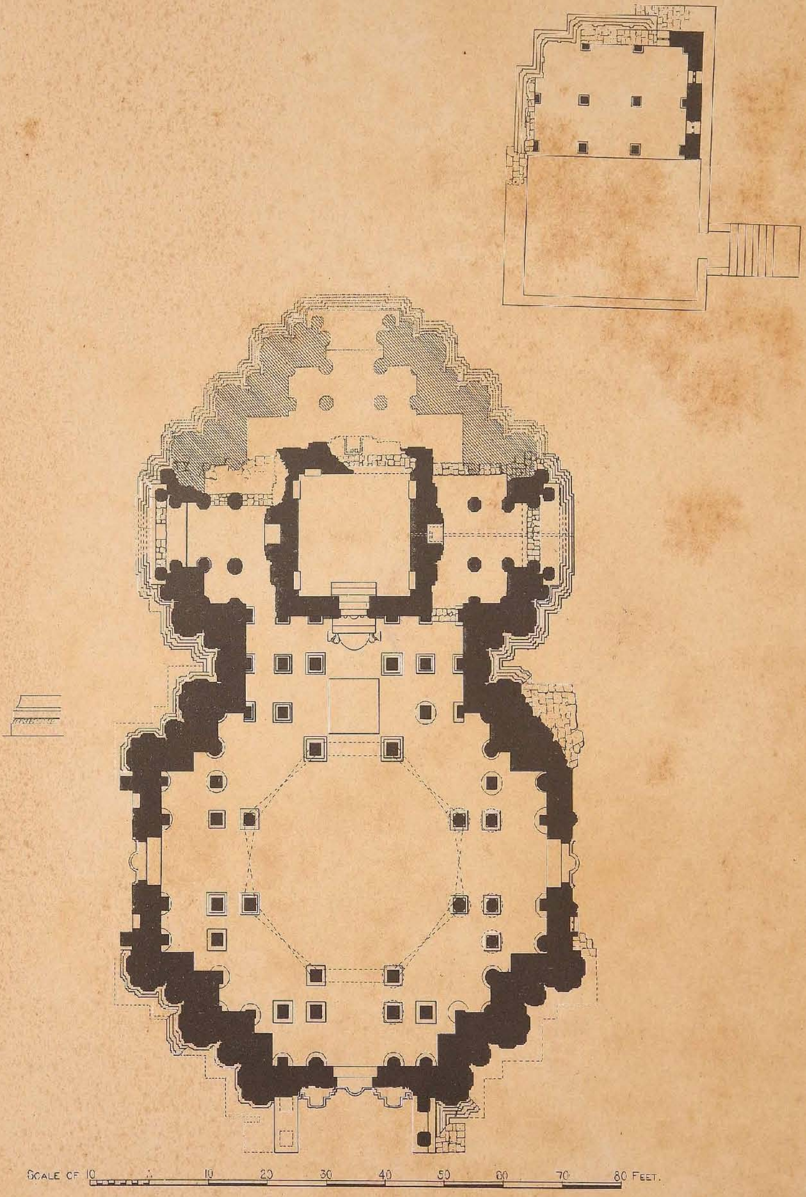


THE INTERIOR OF THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.

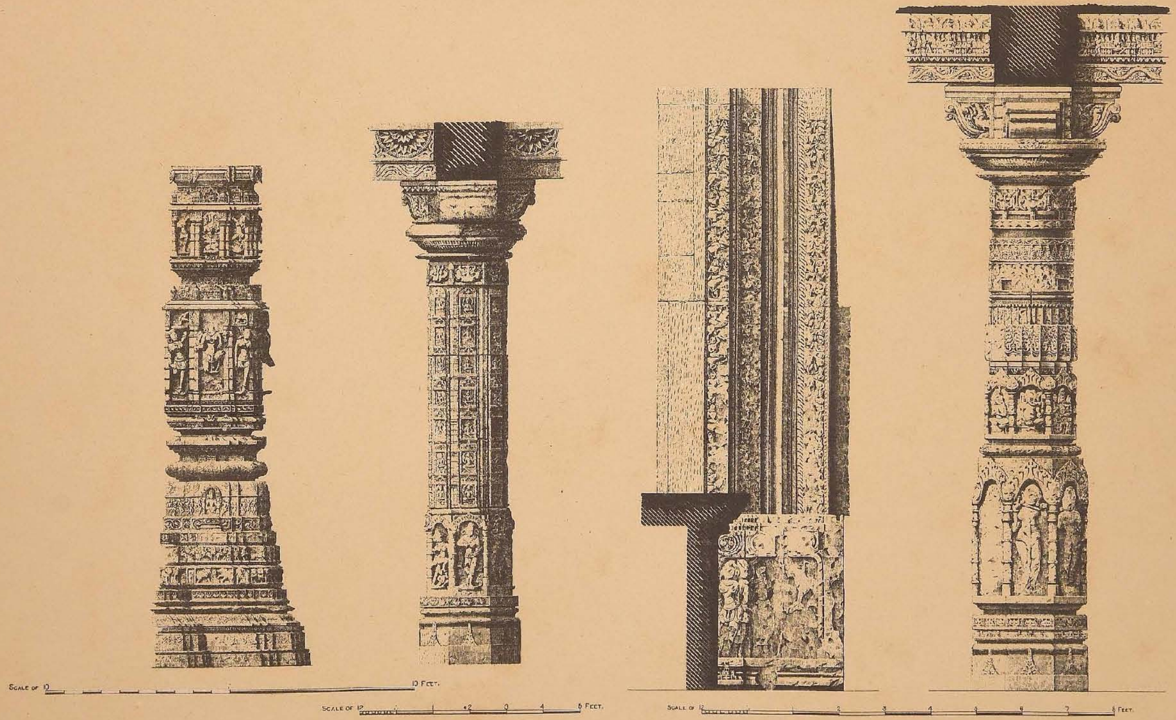
SCULPTURED STONES NEAR THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.



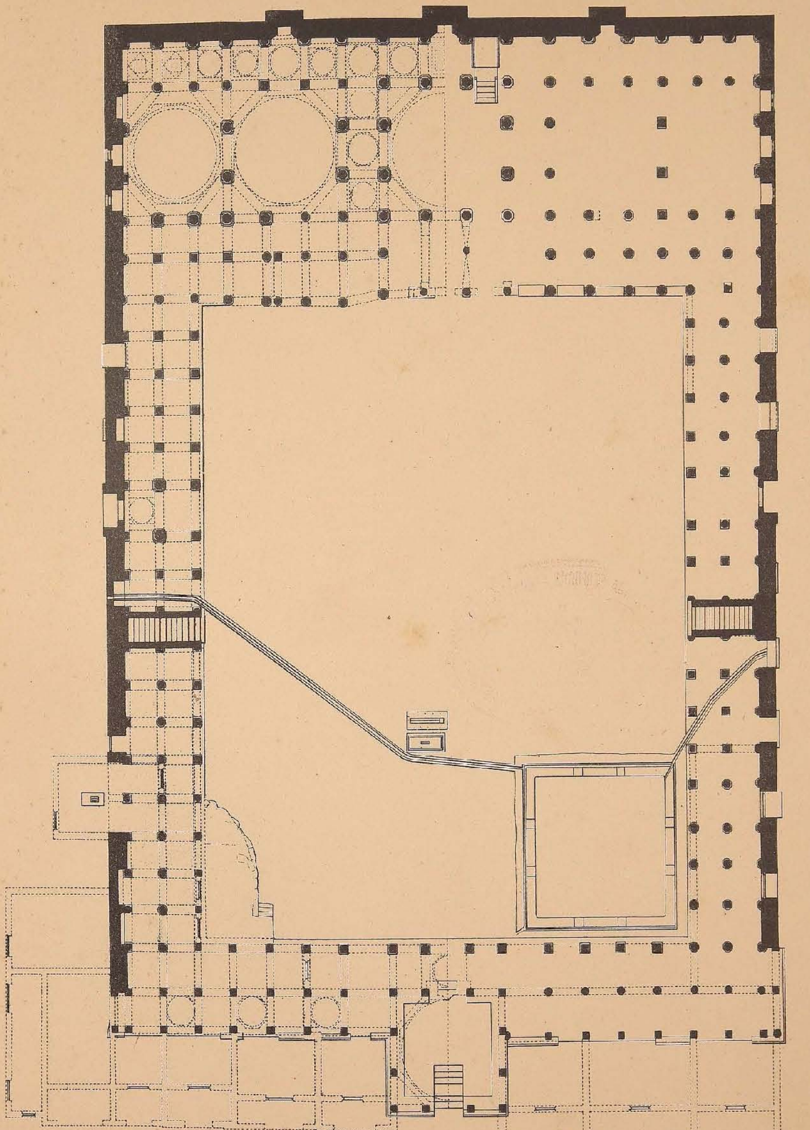
SMALL TEMPLE BEHIND THE TEMPLE OF SOMANATHA AT SOMANATHA-PATTAN.



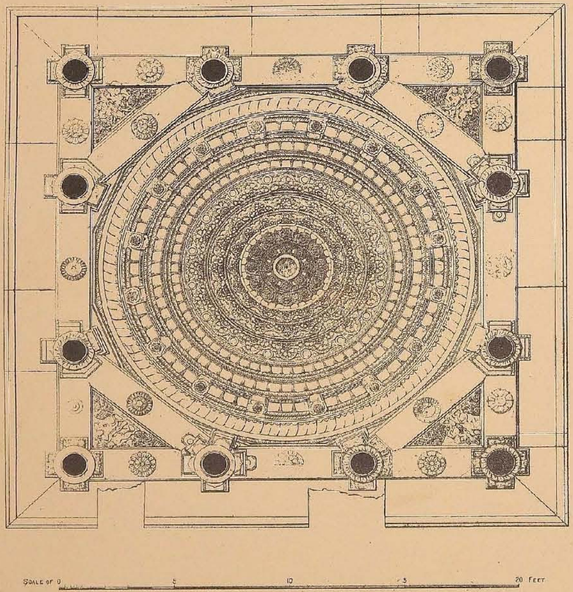
PLAN OF THE TEMPLE OF SOMANATHA, AT SOMANATHA-PATTAN.

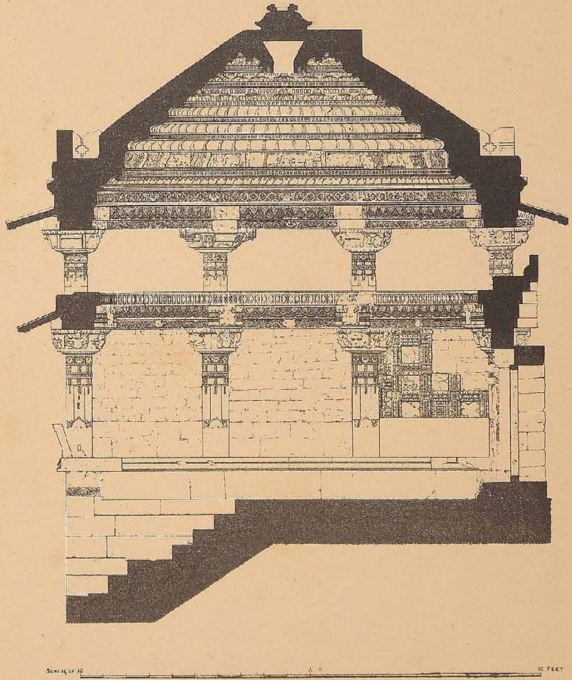


WALL MOULDINGS, DOOR-JAMB AND PILLARS FROM TEMPLE OF SOMANATHA AT SOMANATHA—PATTAN

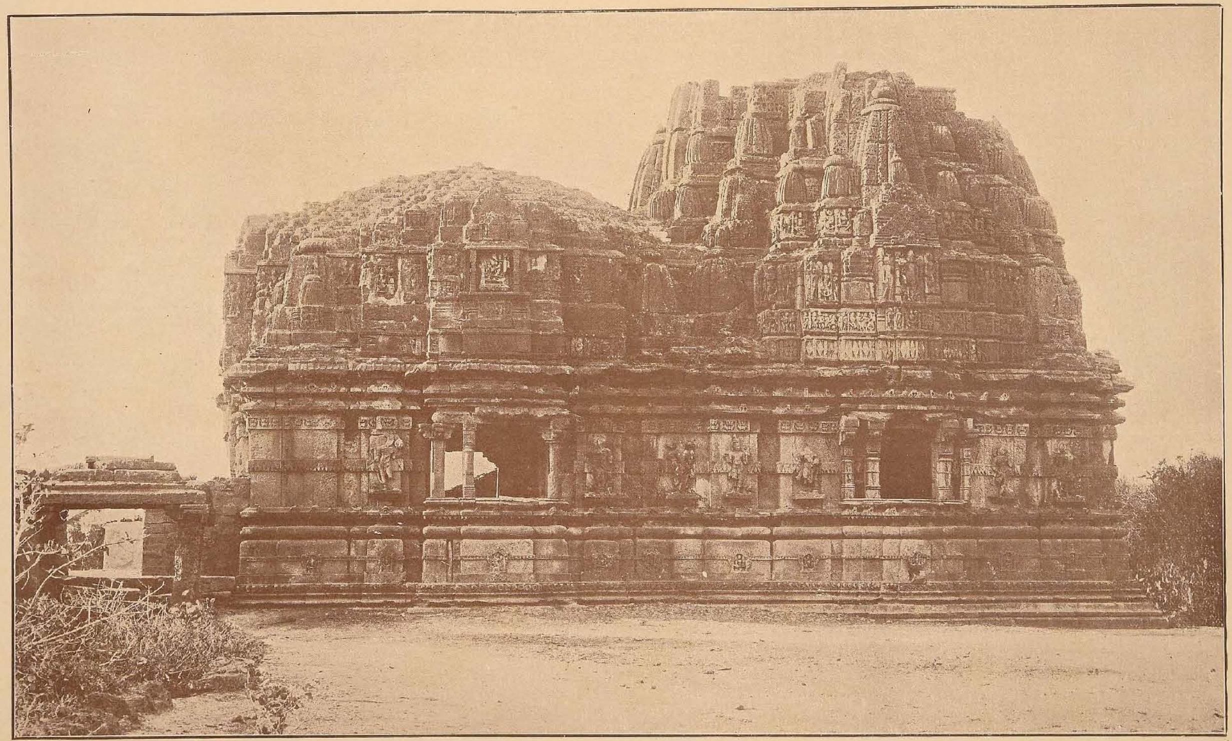


PLAN OF THE JAMI MASJID, AT SOMANATHA-PATTAN.

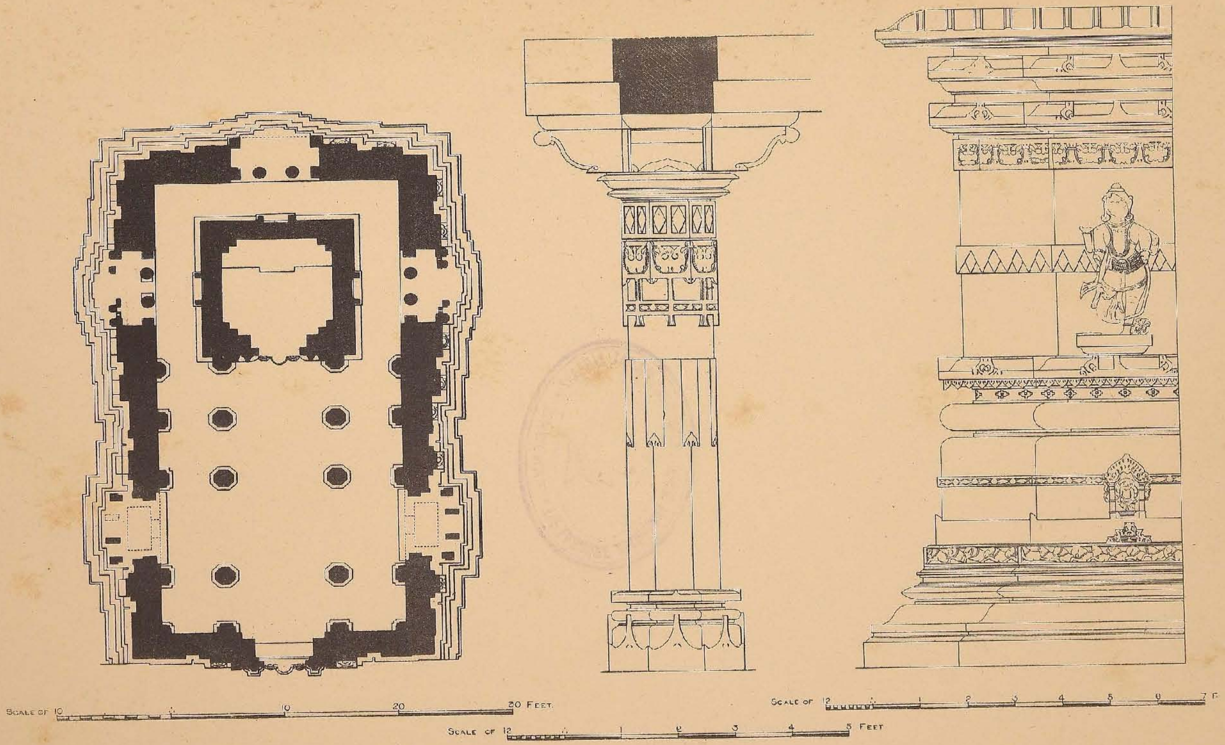




PLAN AND SECTION OF PORCH CEILING IN THE JAMI MASJID AT SOMANATHA-PATTAN.

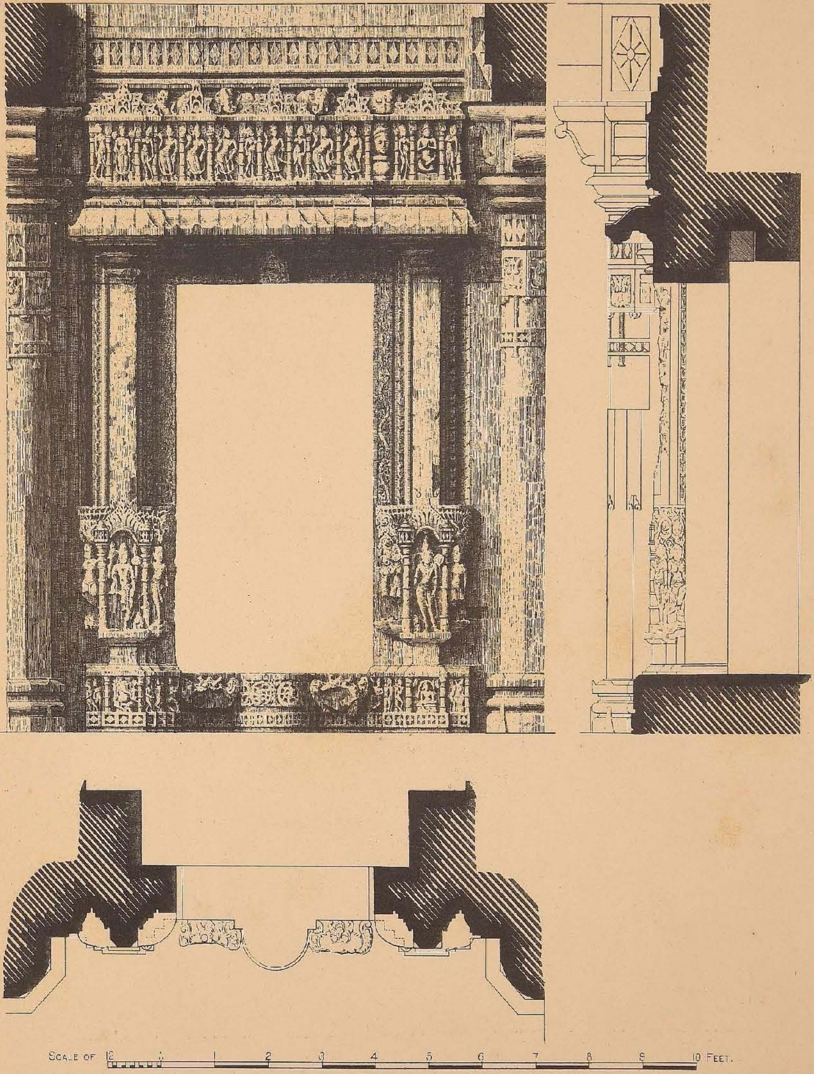


THE TEMPLE OF SURYA AT SOMANATHA-PATTAN.

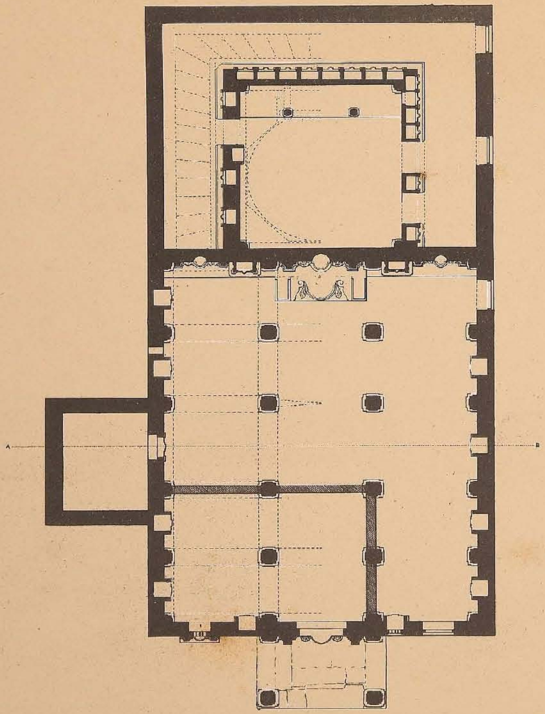


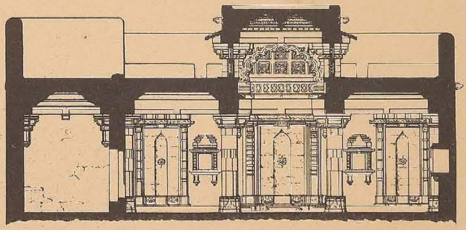
PLAN OF TEMPLE OF SURYA AT SOMANATHA-PATTAN WITH PILLAR AND WALL MOULDING.

PLATE XIV



SHRINE DOOR OF THE TEMPLE OF SURYA, AT SOMANATHA-PATTAN.

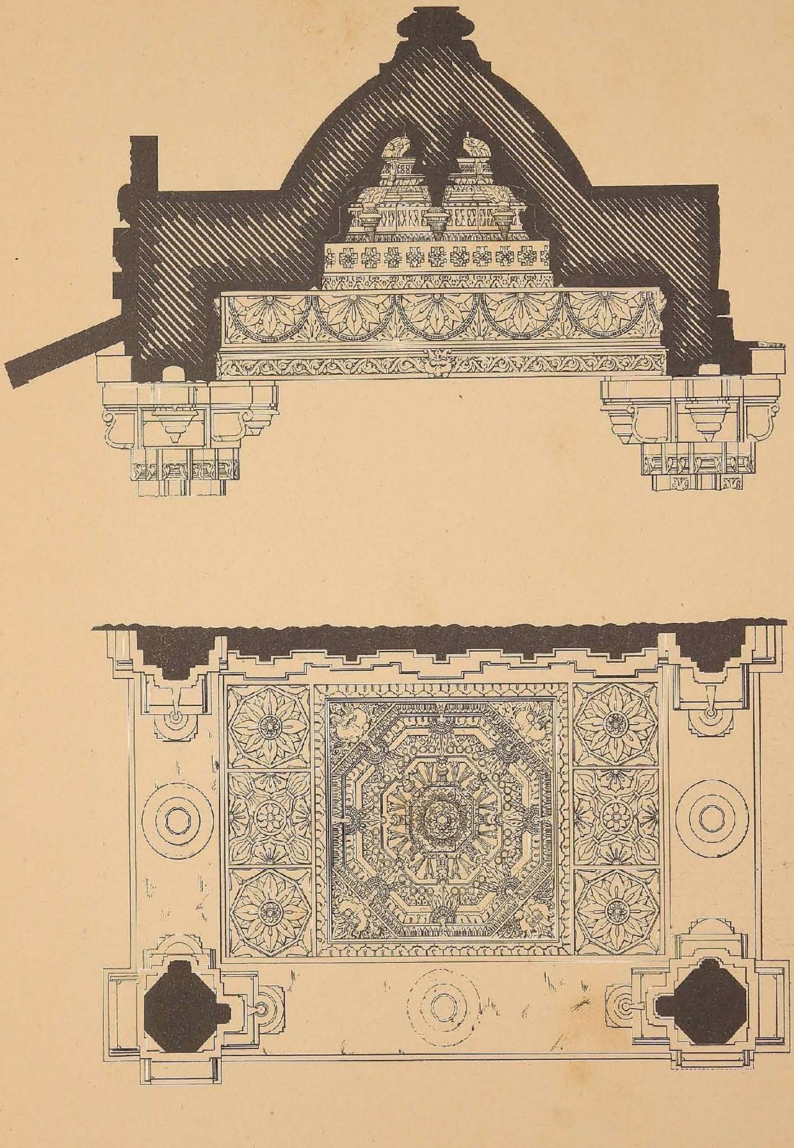




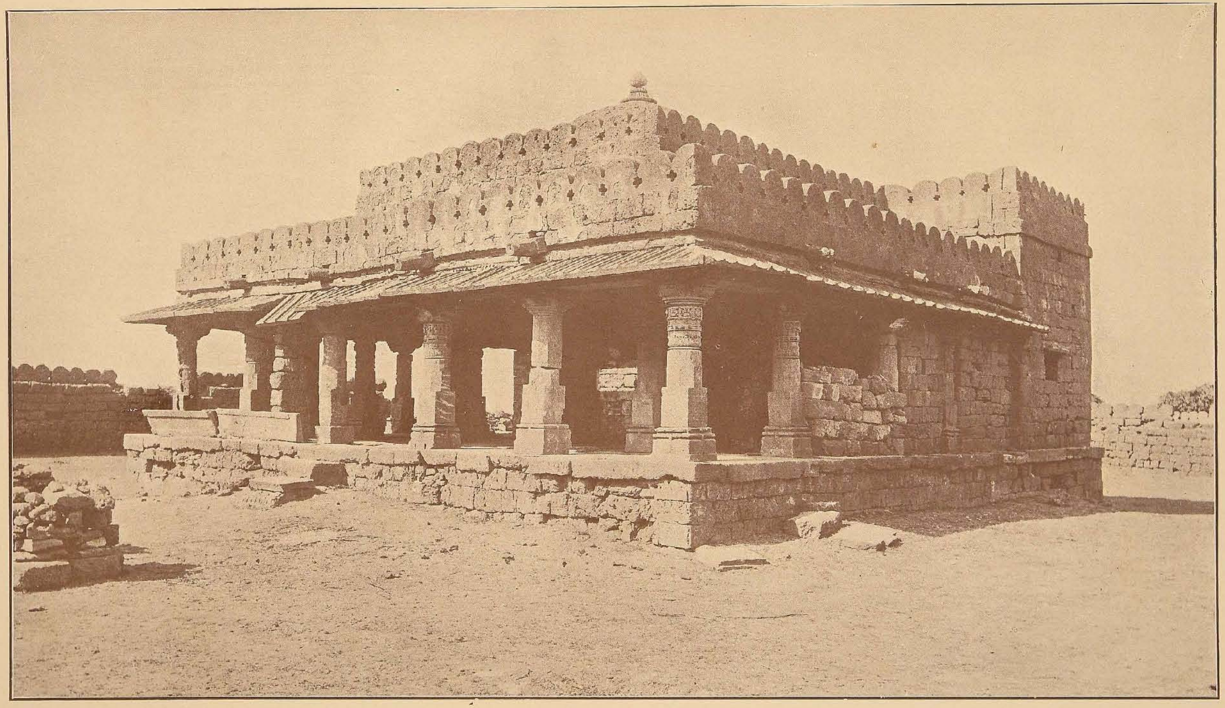
SECTION ON A B.

SCALE OF 10 — 10 — 20 — 30 FEET.

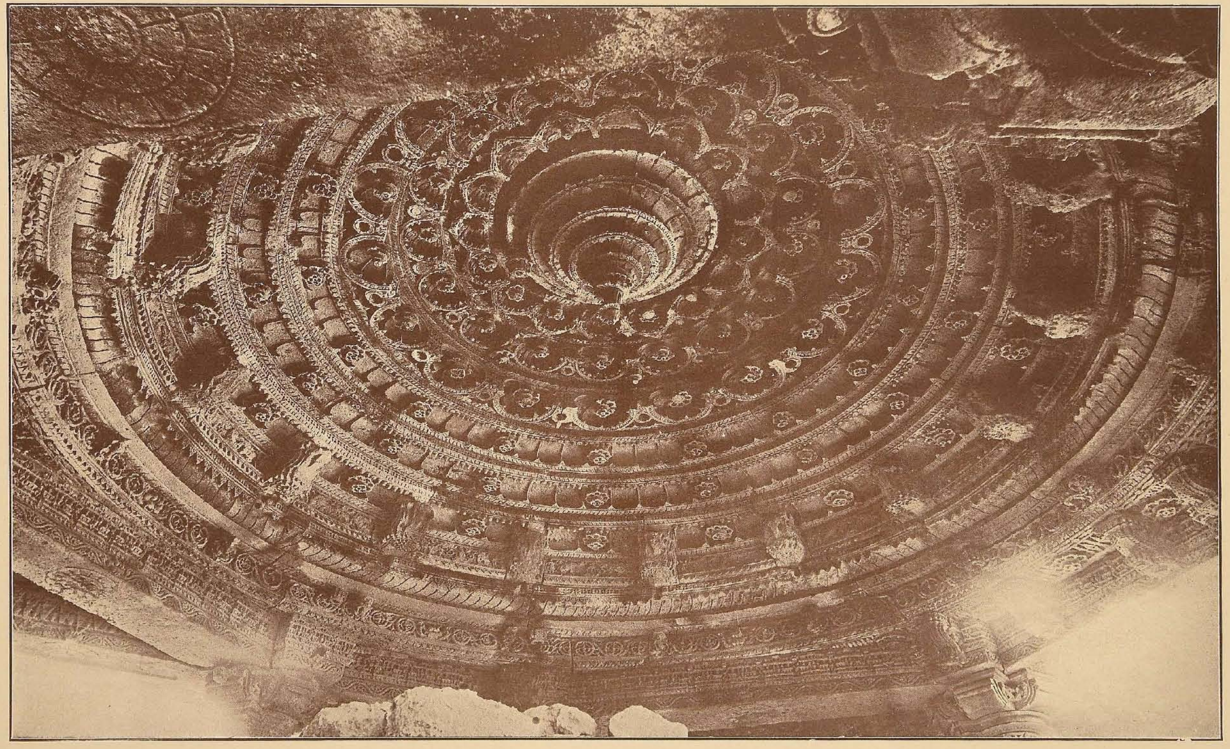
PLAN AND SECTION OF OLD JAINA TEMPLE, AT SOMANATHA-PATTAN.



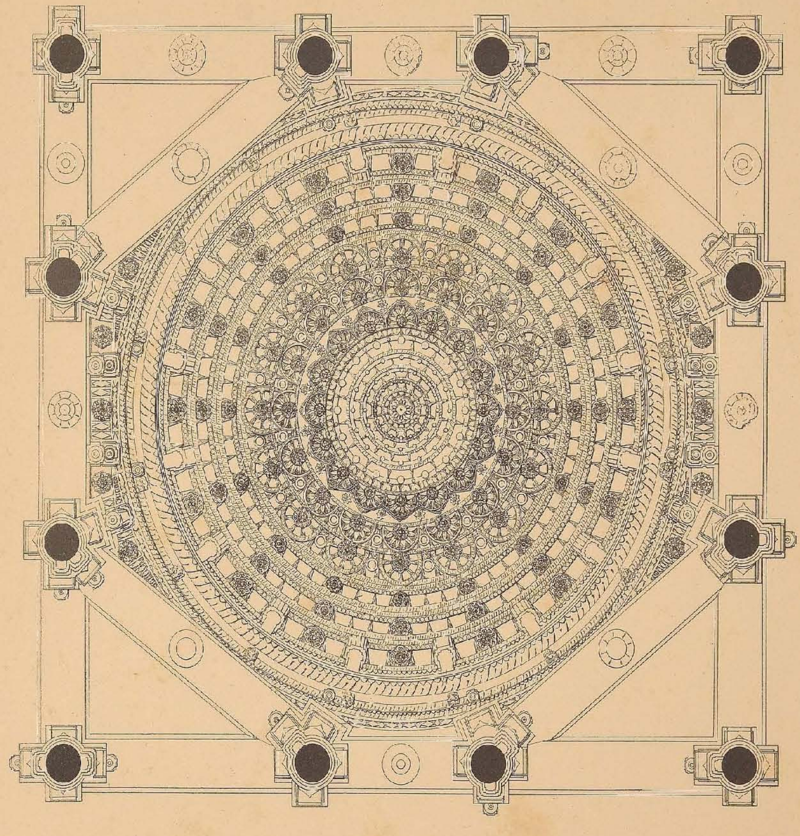
PLAN AND SECTION OF A CEILING IN THE OLD JAINA TEMPLE, AT SOMANATHA-PATTAN.



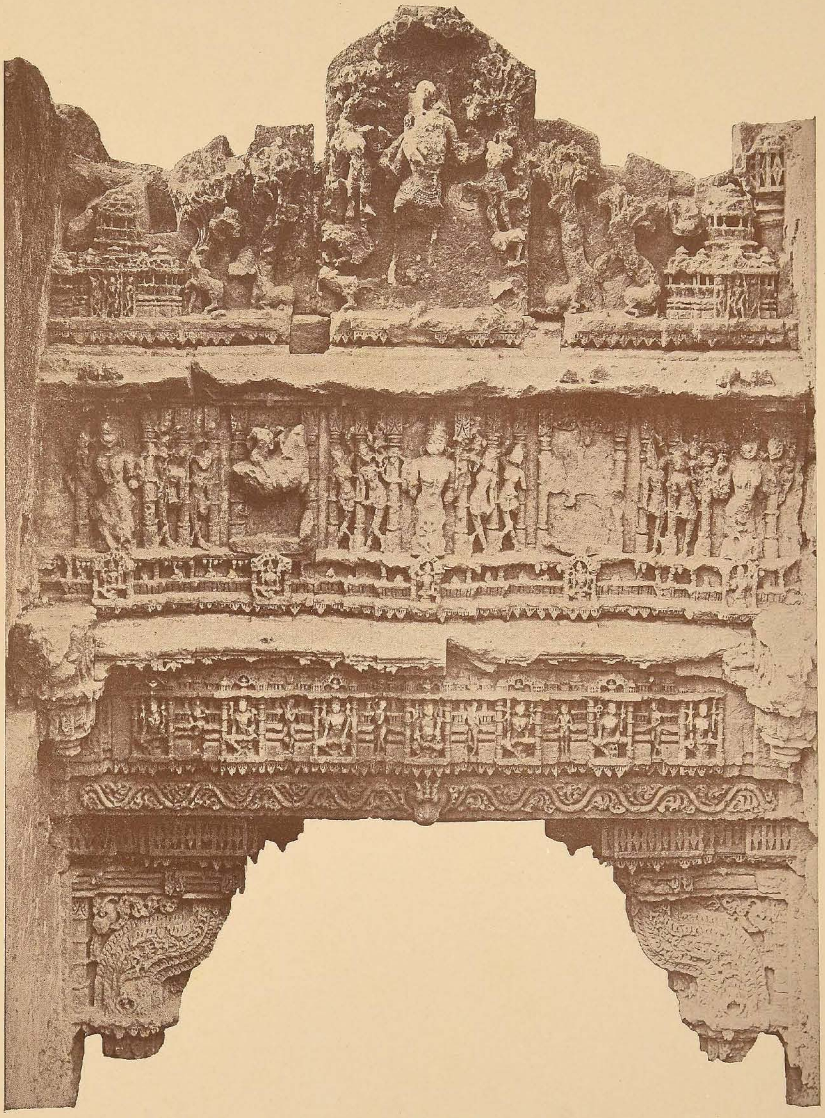
THE MAIPURI MASJID AT SOMANATHA-PATTAN.



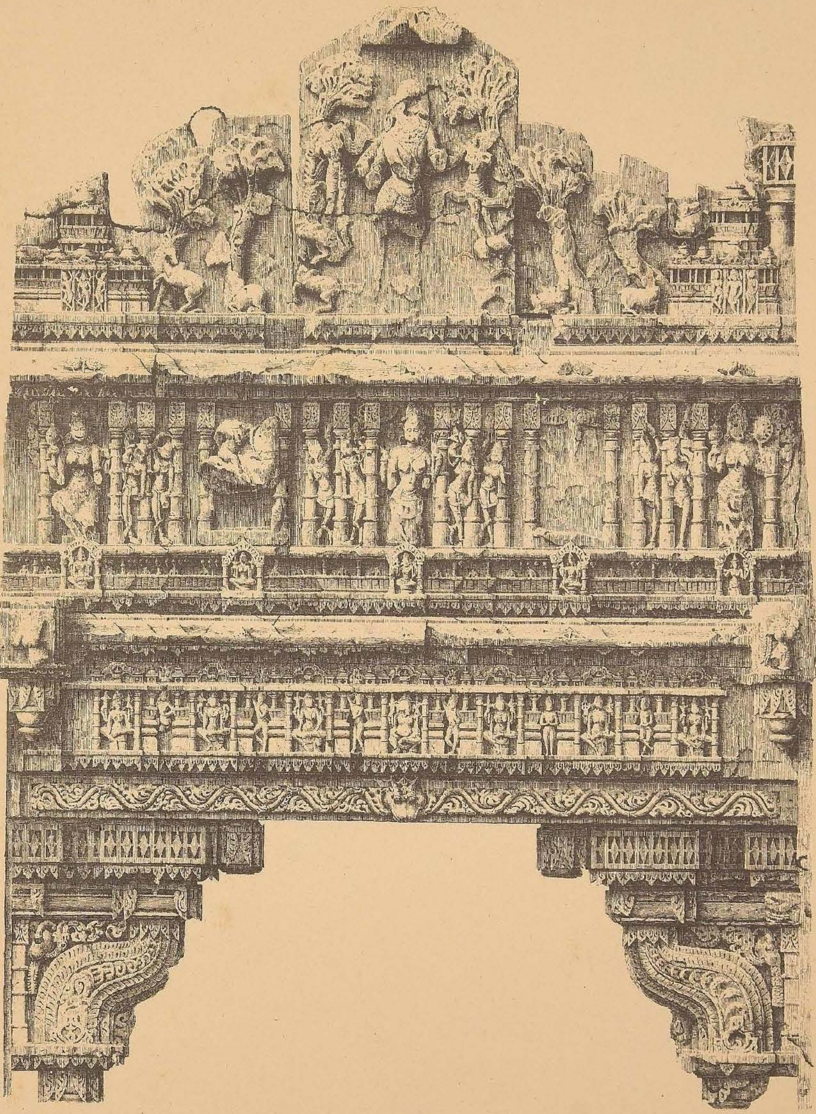
CEILING IN THE MAIPURI MASJID AT SOMANATHA-PATTAN.



MAIPURI MASJID CEILING, AT SOMANATHA-PATTAN

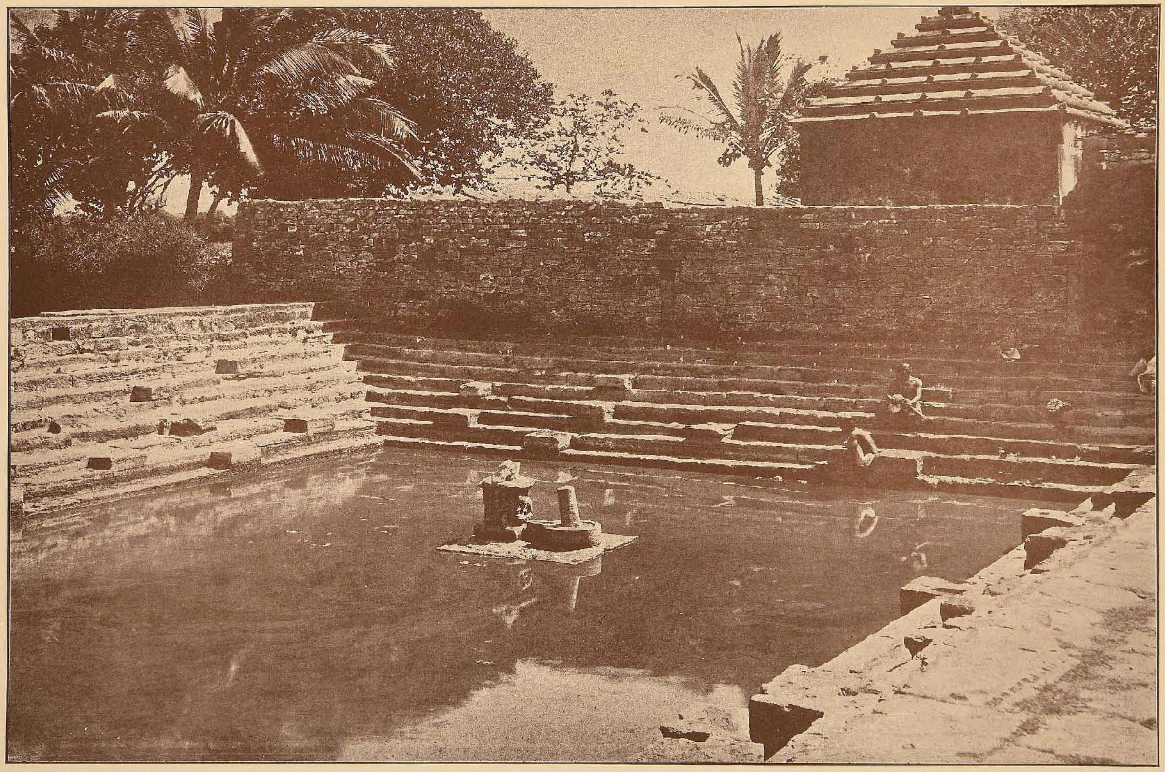


SCULPTURED ARCHITRAVE IN ROCK-CUT STEP WELL NEAR SOMANATHA-PATTAN.

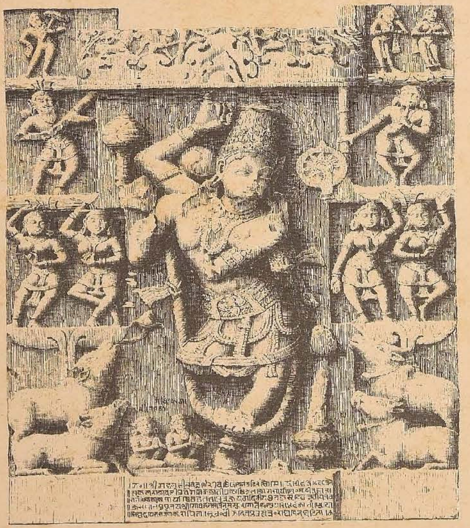


SCALE OF 2 1 2 3 4 5 FEET.

ARCHITRAVE IN A WELL NEAR THE MAIPURI MASJID. AT SOMANATHA-PATTAN.

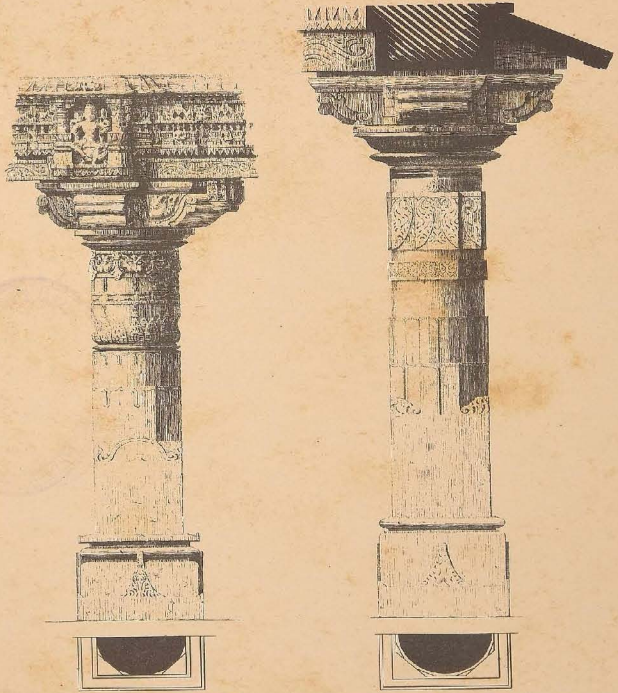


THE BHALKA TIRTHA NEAR SOMANATHA-PATTAN.



SCALE OF 12" [scale bar] 1 FEET.

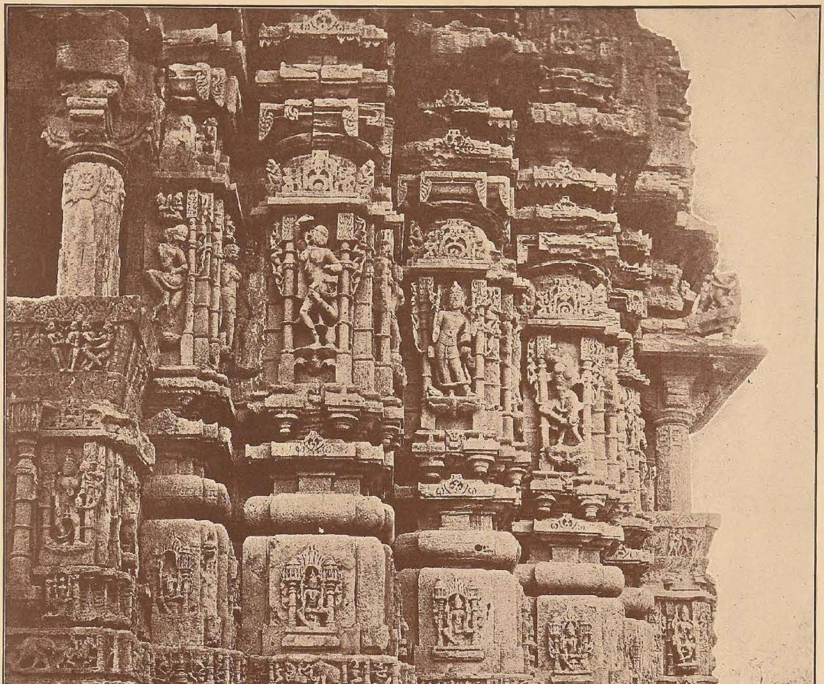
IMAGE OF GOVARDHANA FROM HARSATA MATA'S TEMPLE. AT VIRAVAL.



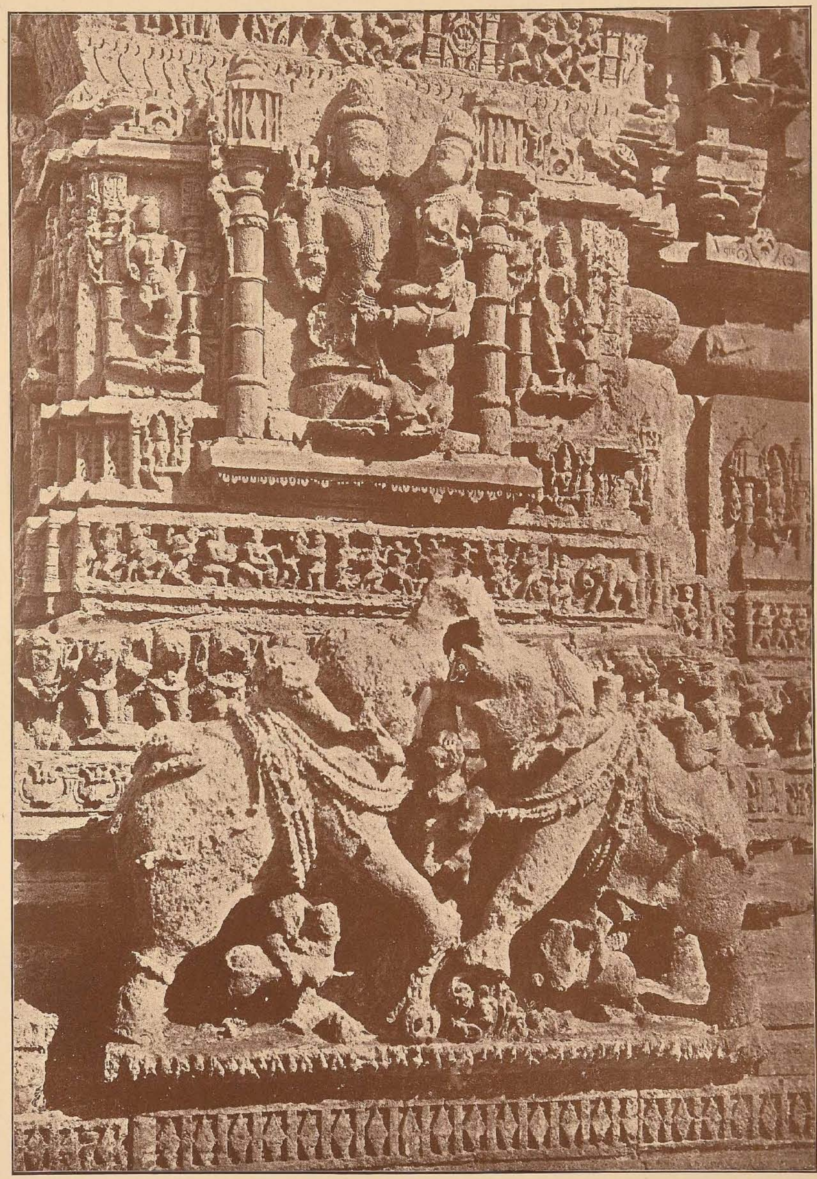
SCALE OF 12 [scale bar] 1 2 3 4 5 FEET.

TWO PILLARS NEAR THE MAIPURI MASJID, AT SOMANATHA-PATTAN.

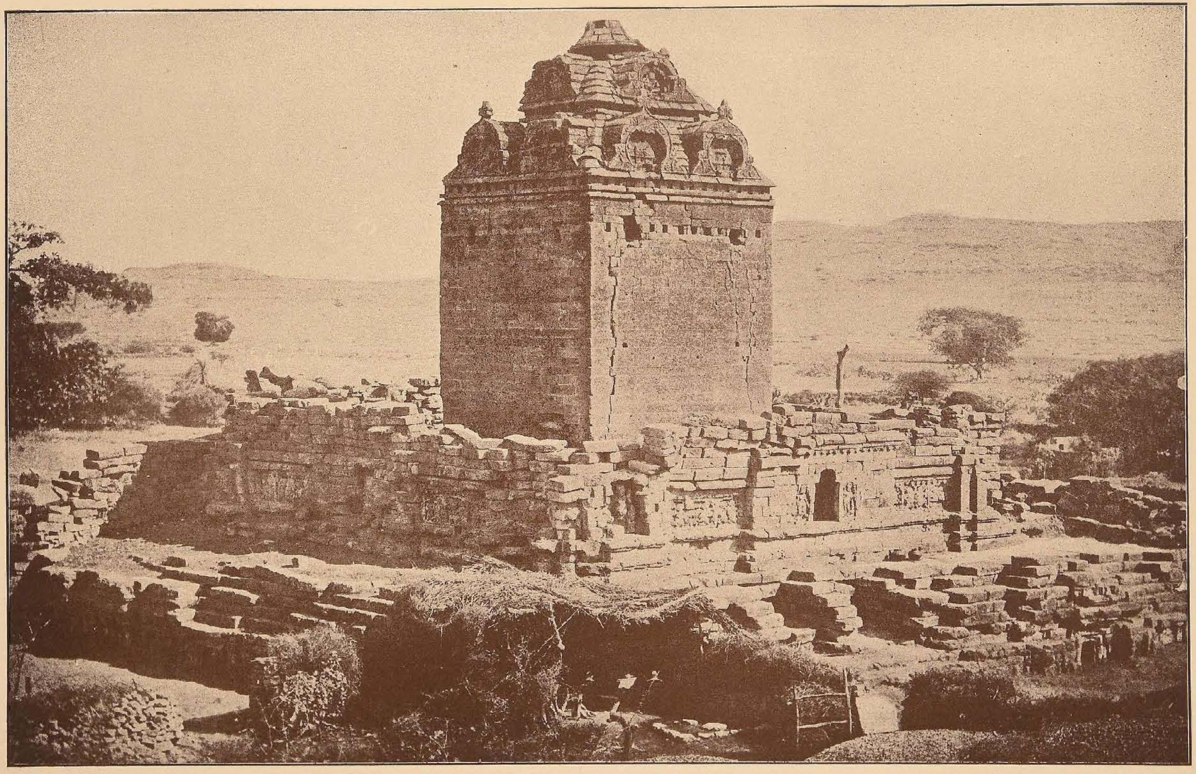
NAVALAKHA TEMPLE FROM THE SOUTH, GHUMLI.



N.W. CORNER OF NAVALAKHA TEMPLE, GHUMLI.

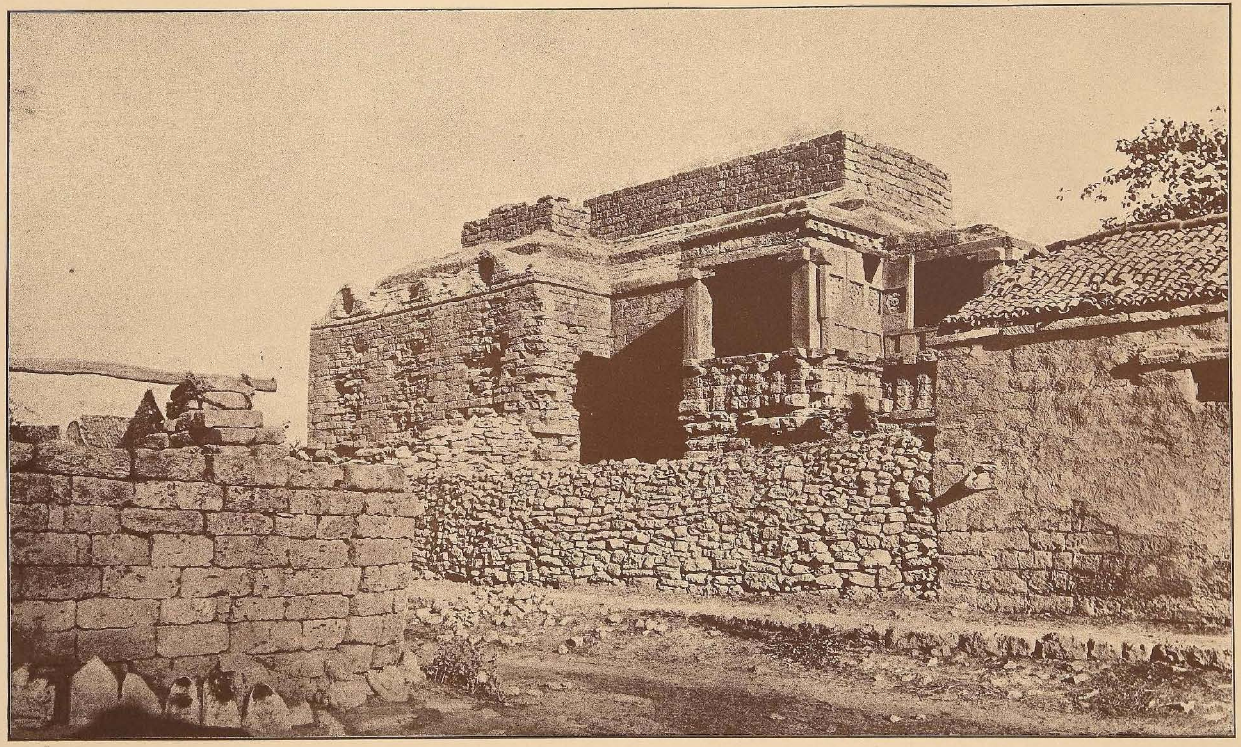


NAVALAKHA TEMPLE AT GHUMLI, PART OF THE SCULPTURE ON THE WEST FACE.



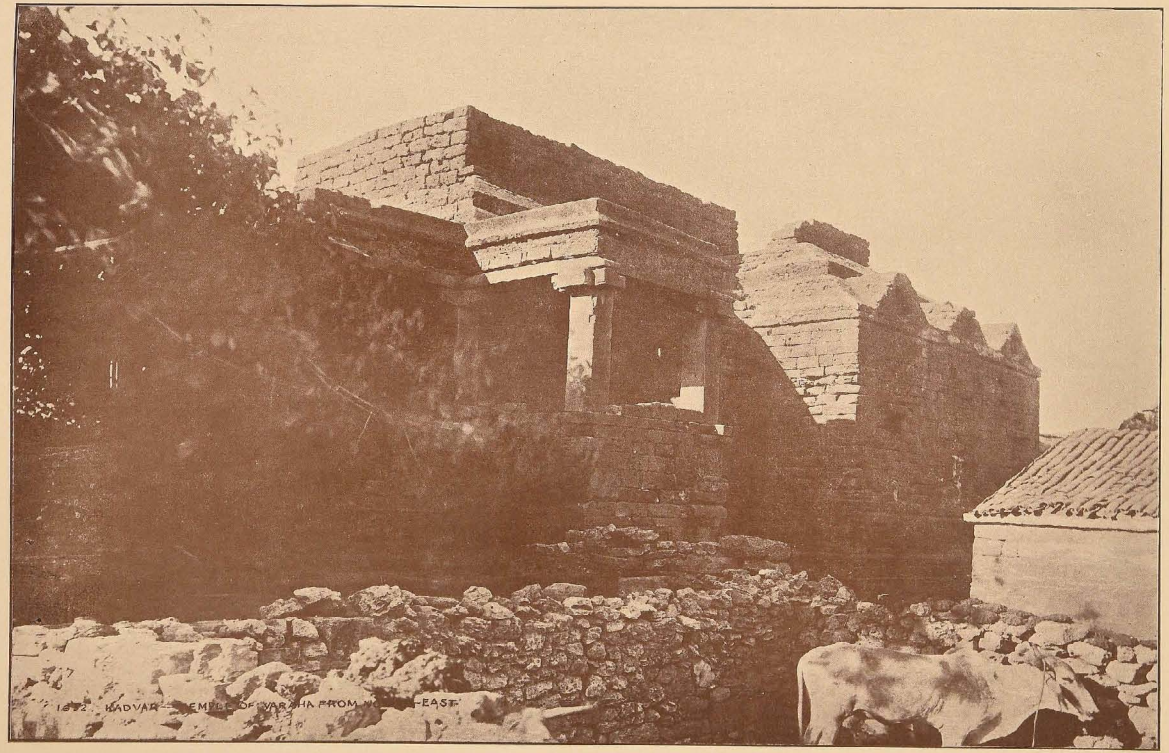
OLD TEMPLE AT GOP, FROM THE NORTH WEST.

OLD TEMPLE AT GOP, FROM THE EAST.

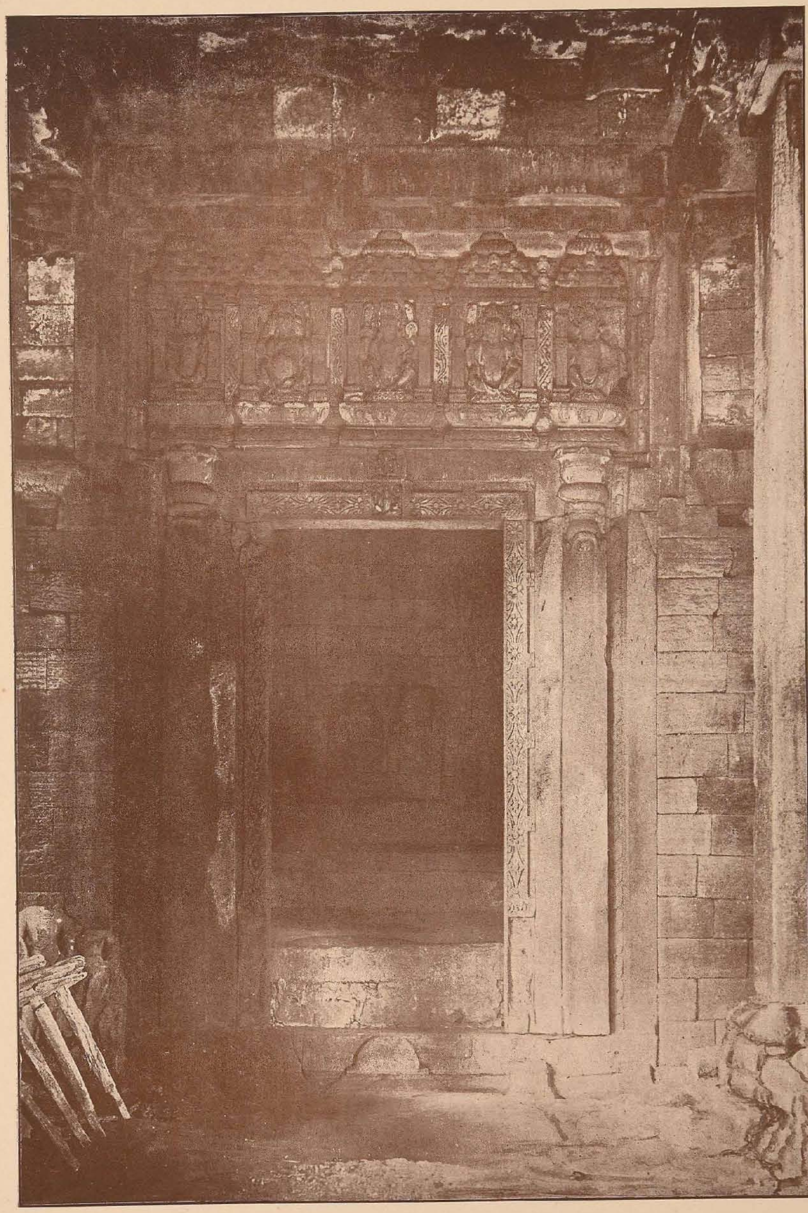


THE TEMPLE OF VARAHA AT KADVAR, FROM THE SOUTH-EAST.

THE TEMPLE OF VARAHA AT KADVAR, FROM THE SOUTH-WEST.

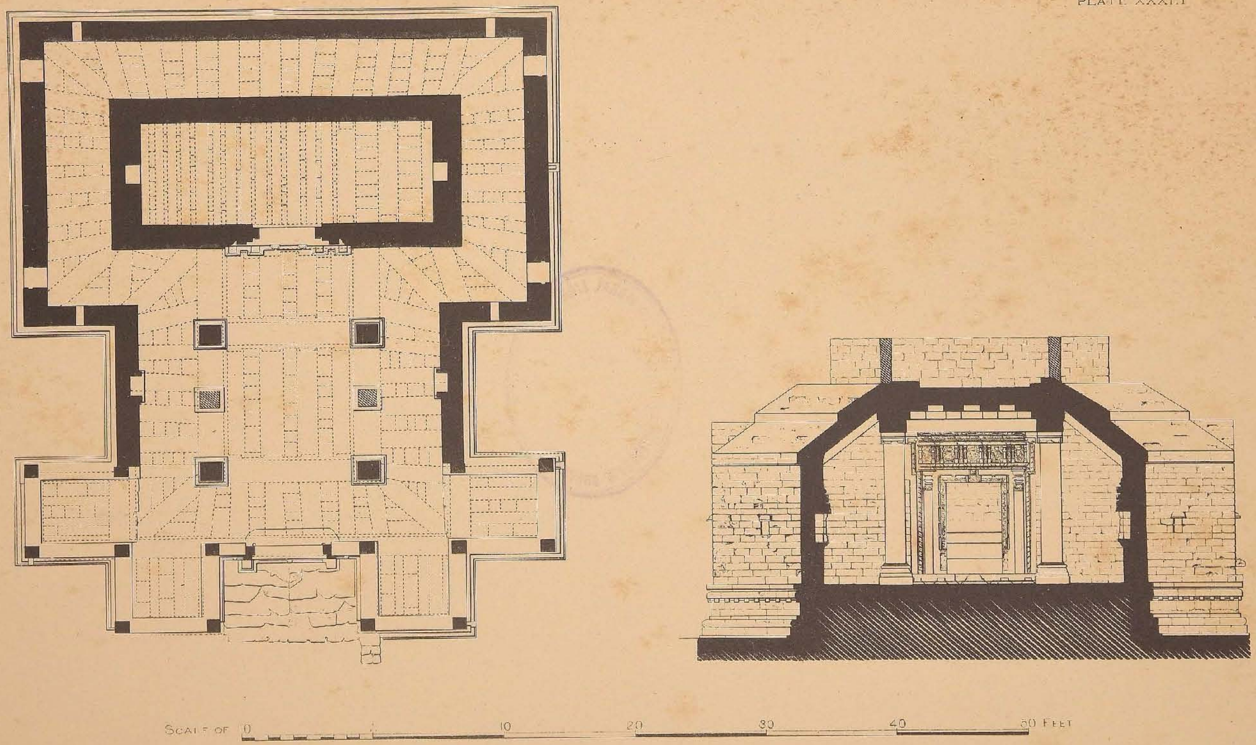


THE TEMPLE OF VARAHA AT KADVAR, FROM THE NORTH-EAST

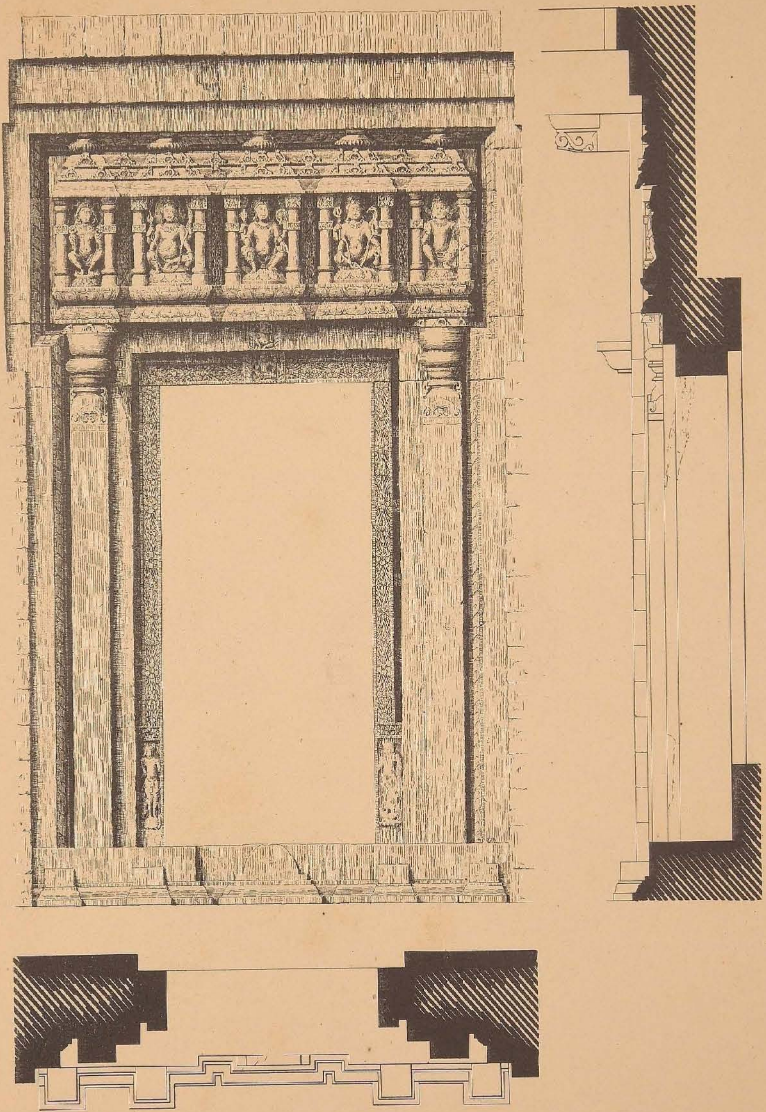


SHRINE DOORWAY OF THE TEMPLE OF VARAHA AT KADVAR.

PLATE XXXIII



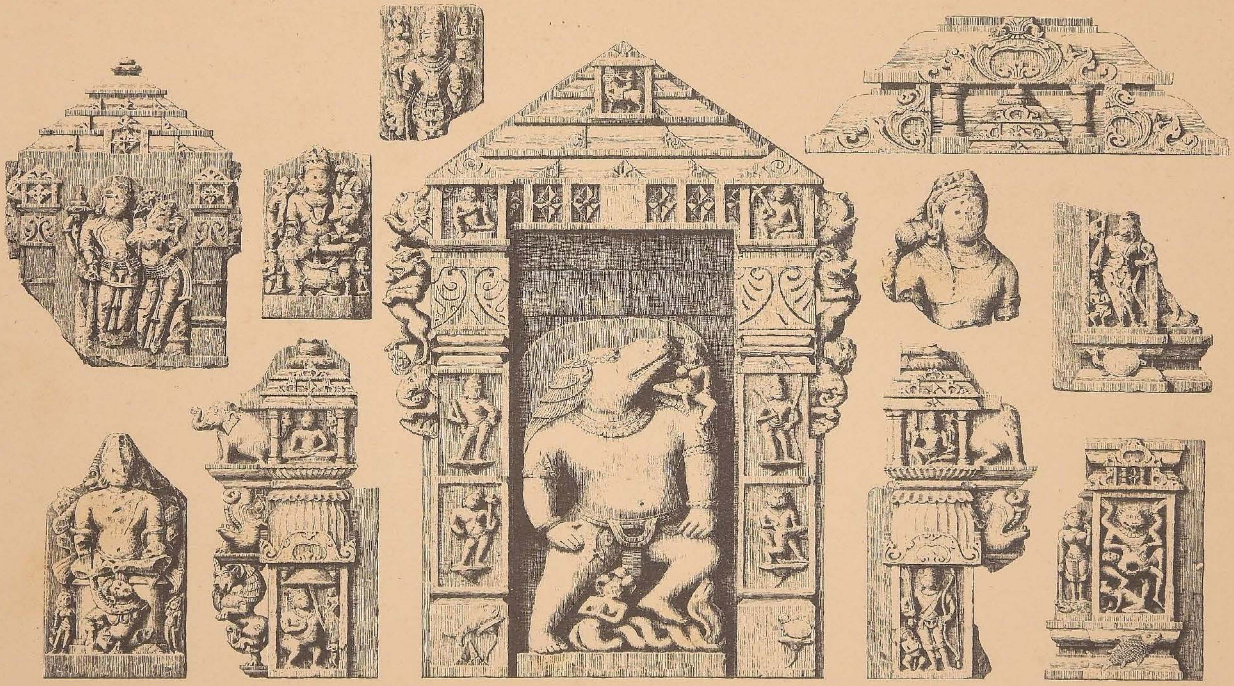
PLAN AND SECTION OF THE TEMPLE OF VARAHA, AT KADVAR.



SCALE OF 12 1 2 3 4 5 6 7 8 FEET.

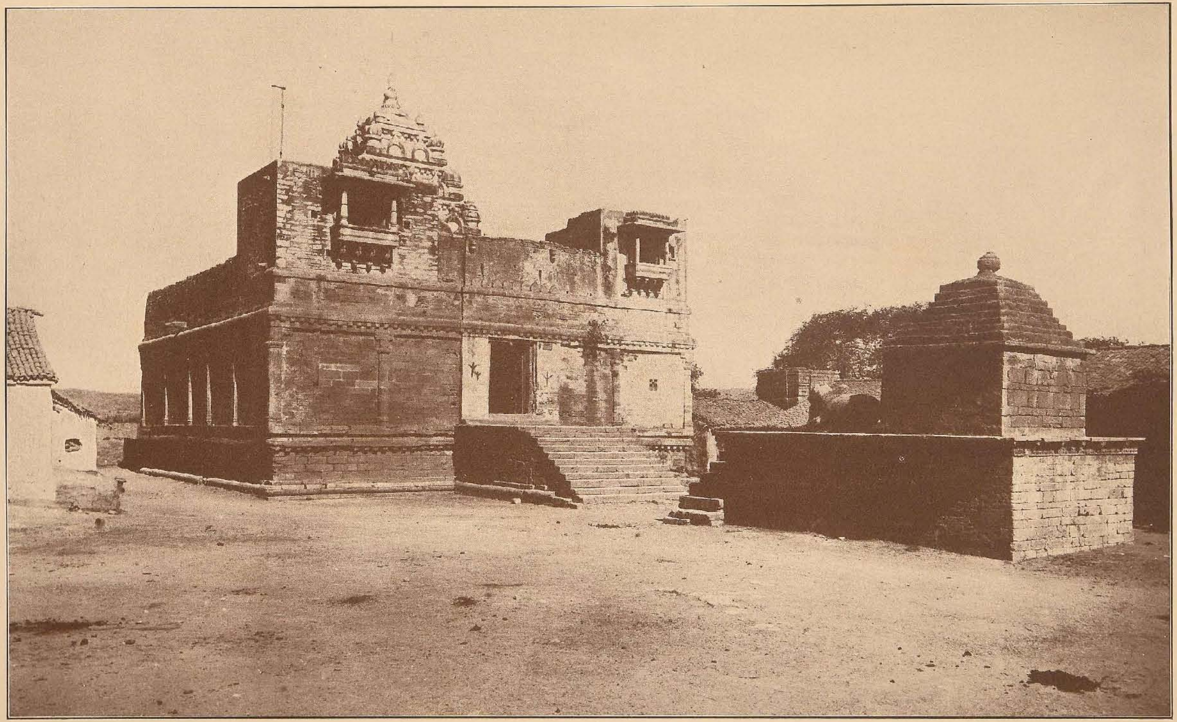
SHRINE DOOR-WAY OF THE TEMPLE OF VARAHA, AT KADVAR.

PLATE XXXV

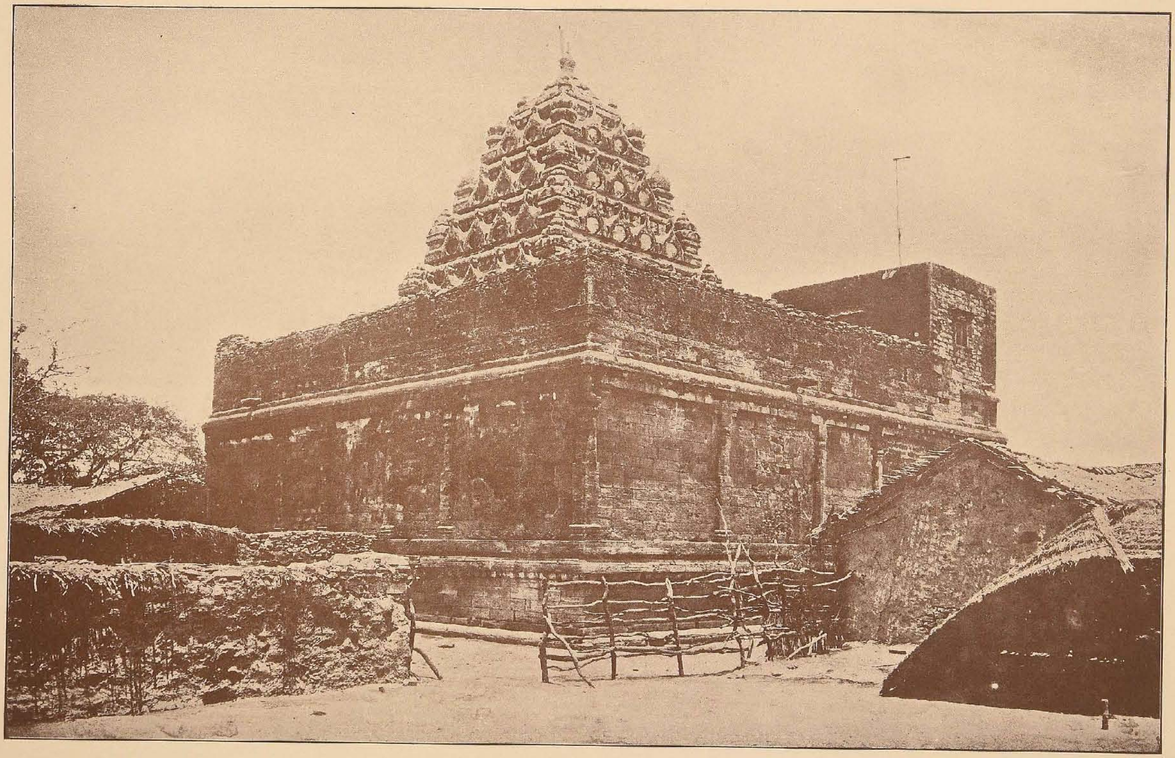


SCALE OF 12 — 2 — 3 FEET.

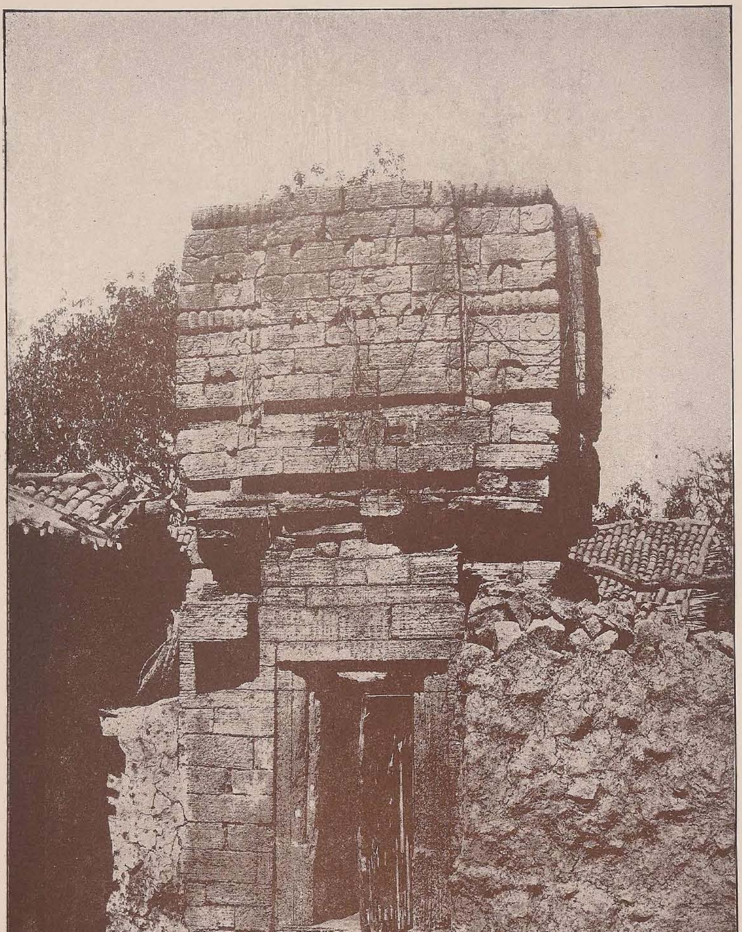
SCULPTURES FROM THE TEMPLE OF VARAHA, AT KADVAR.



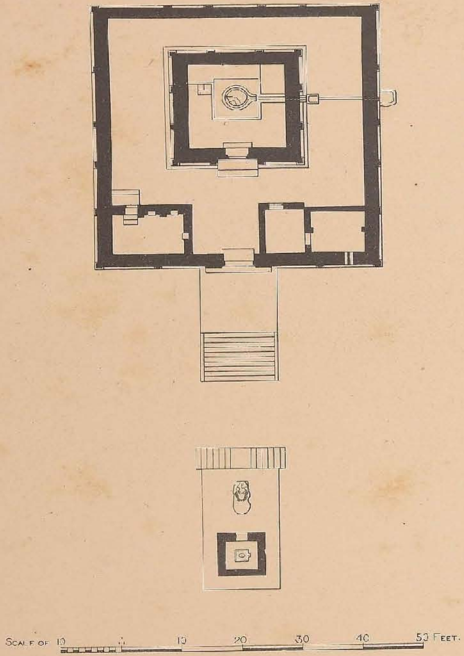
THE TEMPLE OF BILESVARA FROM THE SOUTH-EAST.

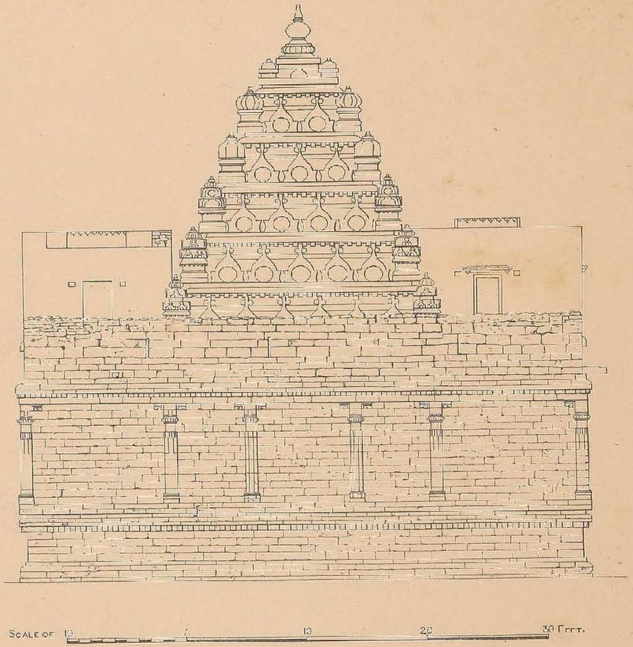


THE TEMPLE OF BILESVARA FROM THE NORTH-WEST.

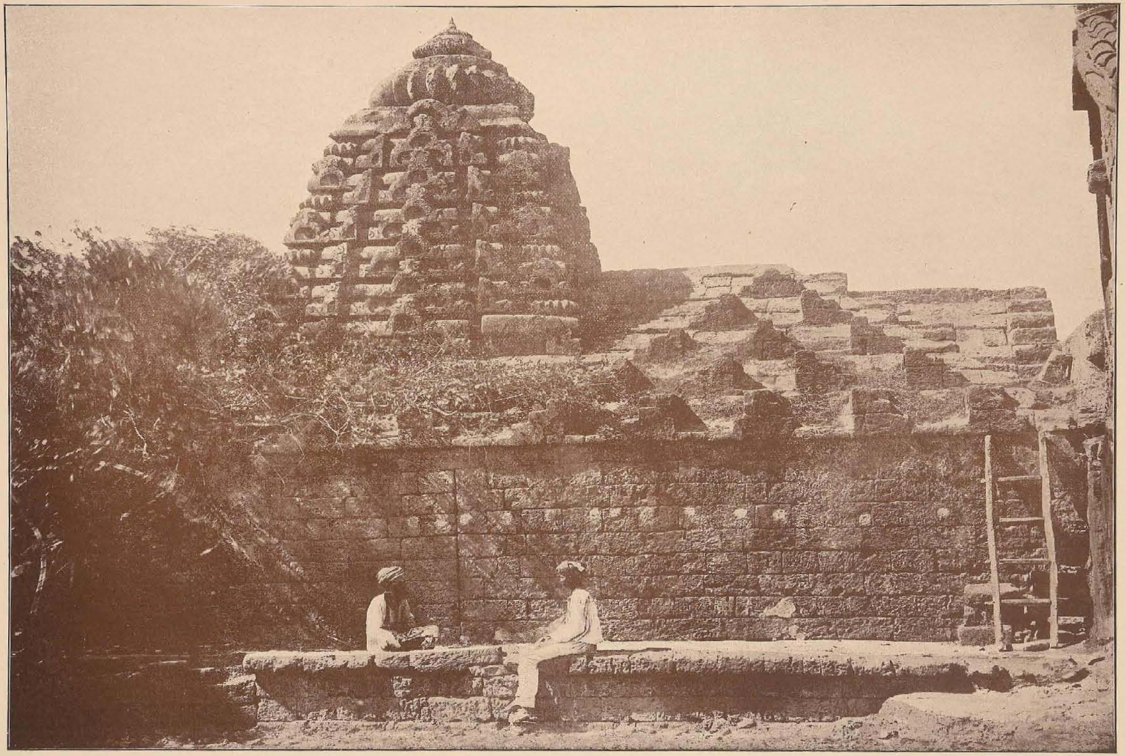


SMALL SHRINE BESIDE THE TEMPLE OF BILESVARA.

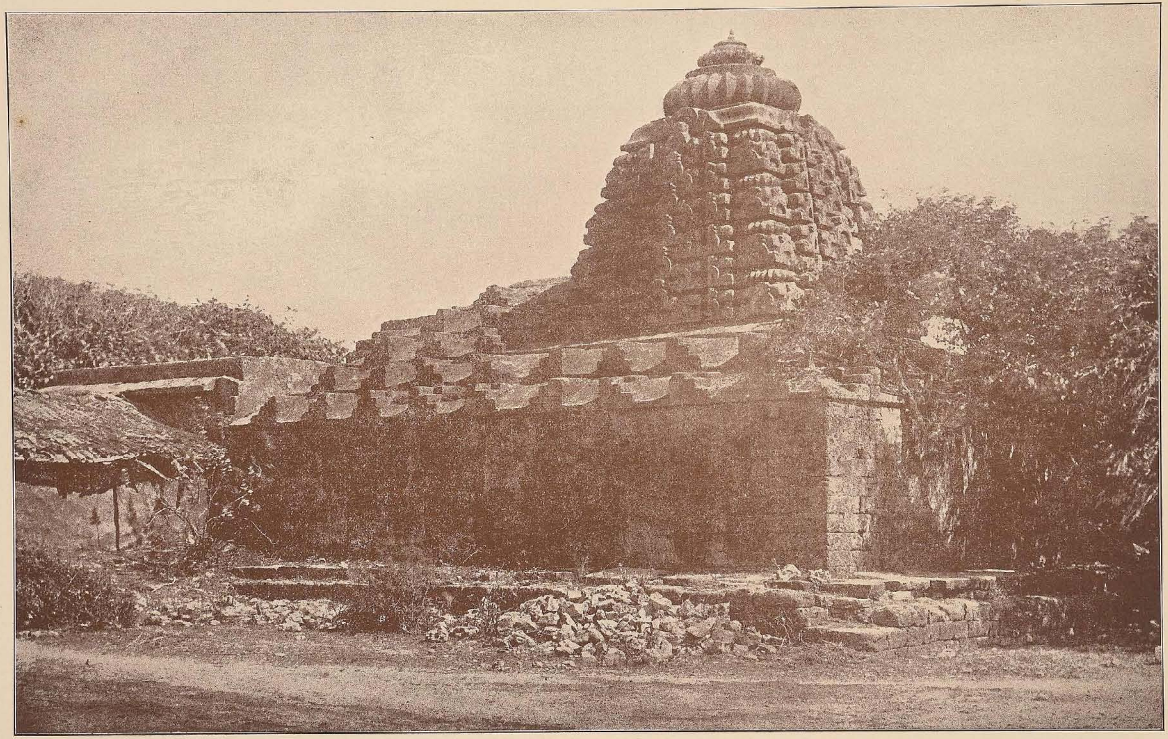




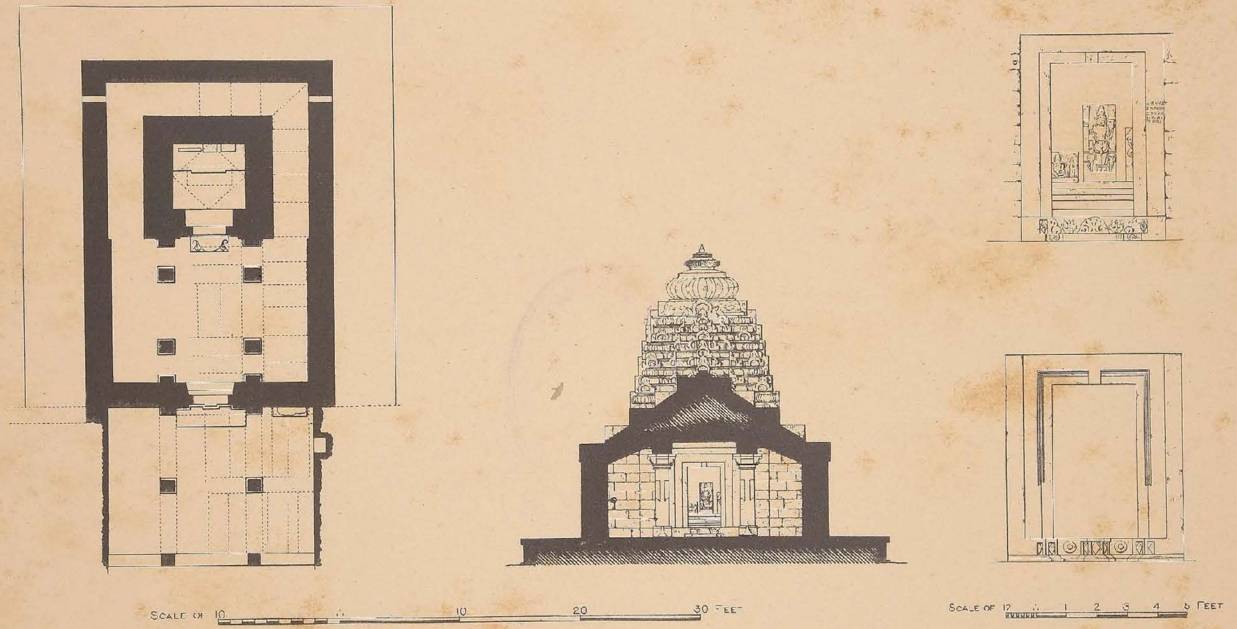
PLAN AND ELEVATION OF TEMPLE OF BILESWARA.



THE TEMPLE OF SURYA AT SUTRAPADA, SOUTH SIDE.

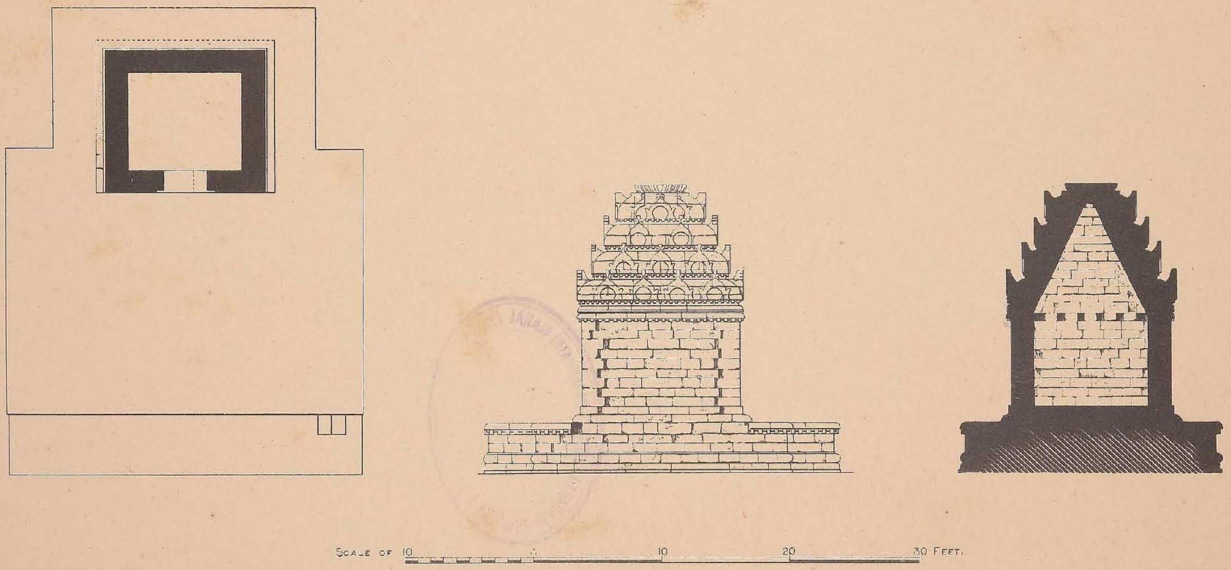


THE TEMPLE OF SURYA AT SUTRAPADA, FROM THE NORTH-WEST.

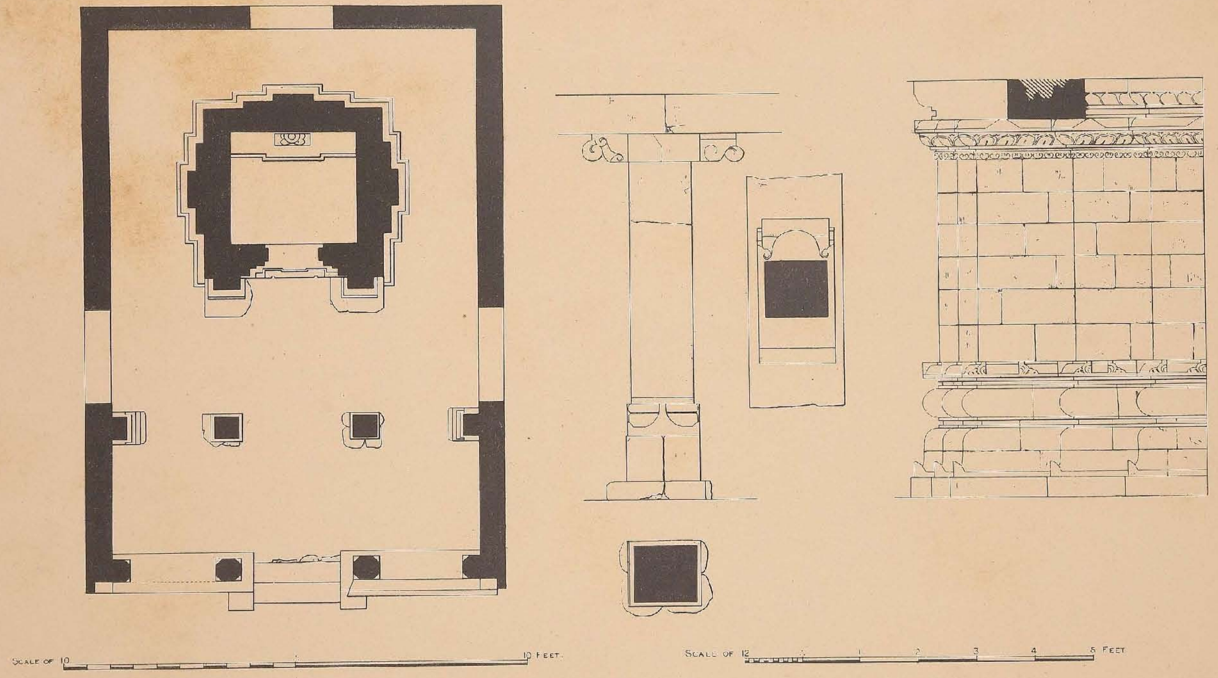


PLAN. SECTION AND DOOR-FRAMES OF THE TEMPLE OF SURYA AT SUTRAPADA.

AN OLD SHRINE AT VISAVADA.



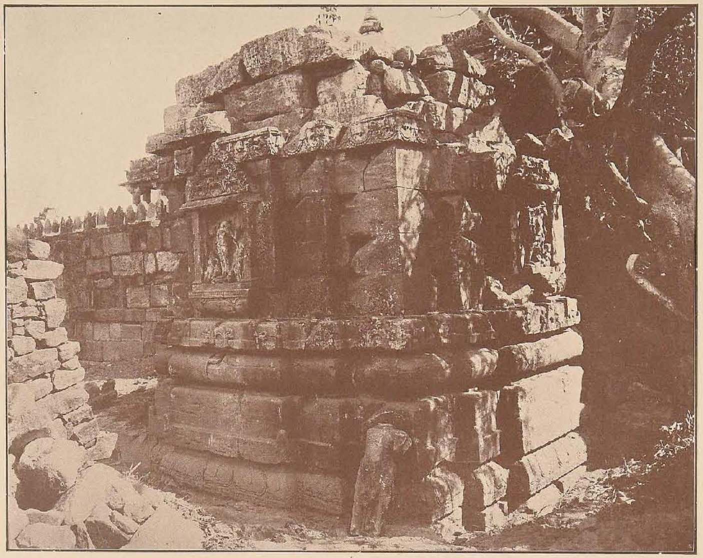
PLAN, ELEVATION AND SECTION OF OLD TEMPLE, AT VISAVADA.



PLAN, PILLAR AND ELEVATION OF WALL OF OLD TEMPLE AT VISAVADA.

THE TEMPLE OF SURYA AT THAN, FROM THE SOUTH-WEST.

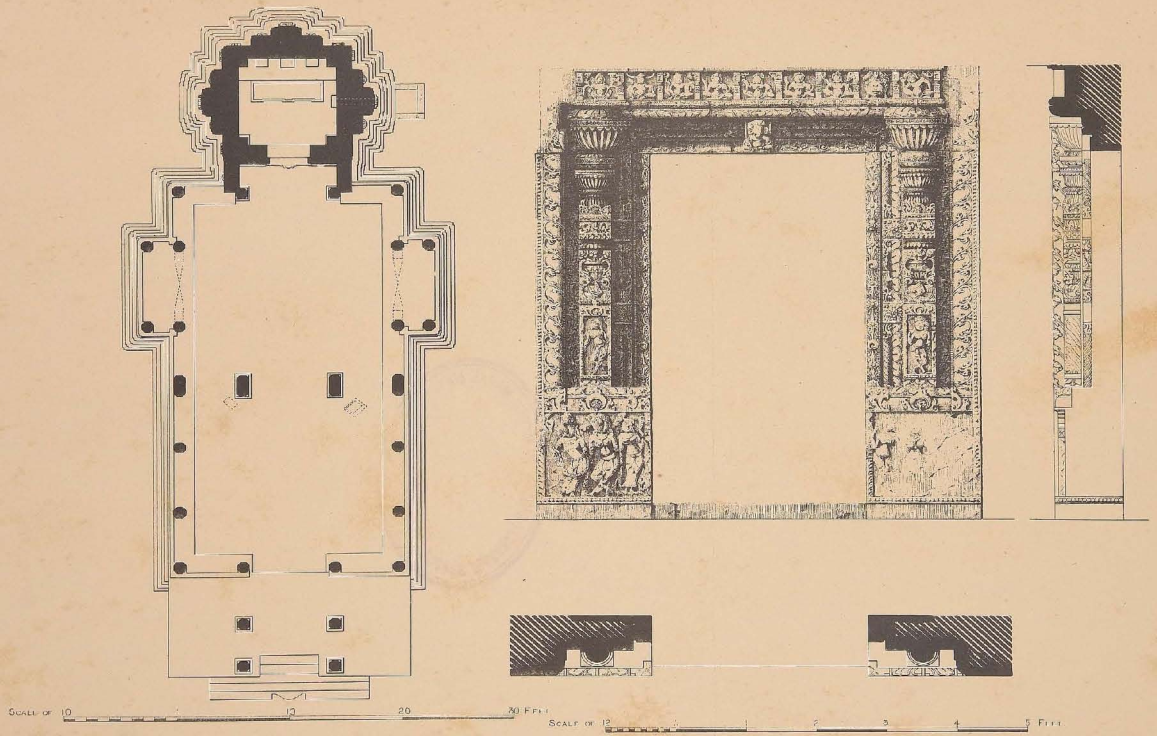
OLD SHRINE BESIDE THE TEMPLE OF SURYA AT THAN, FROM THE NORTH-EAST.



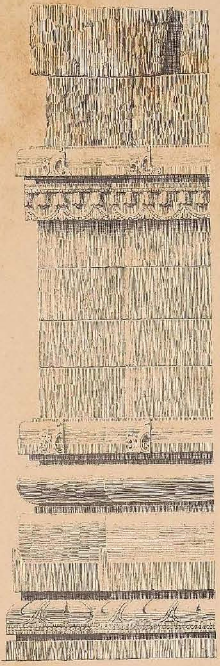
OLD SHRINE BESIDE THE TEMPLE OF SURYA AT THAN, FROM THE NORTH-WEST.

SMALL JAINA SHRINE AT THAN.

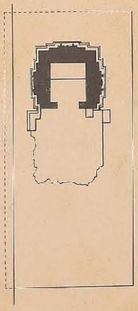
PLATE XLIX



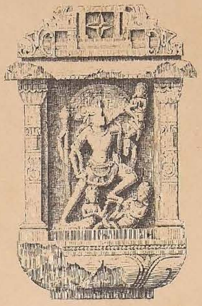
PLAN AND OUTER DOOR-FRAME OF THE SURYA TEMPLE, AT THAN.

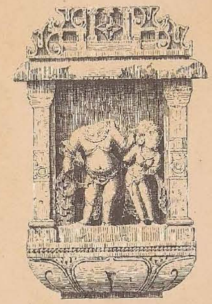


Scale of 12 1 2 3 4 5 6 Feet



Scale of 10 10 20 30 Feet.



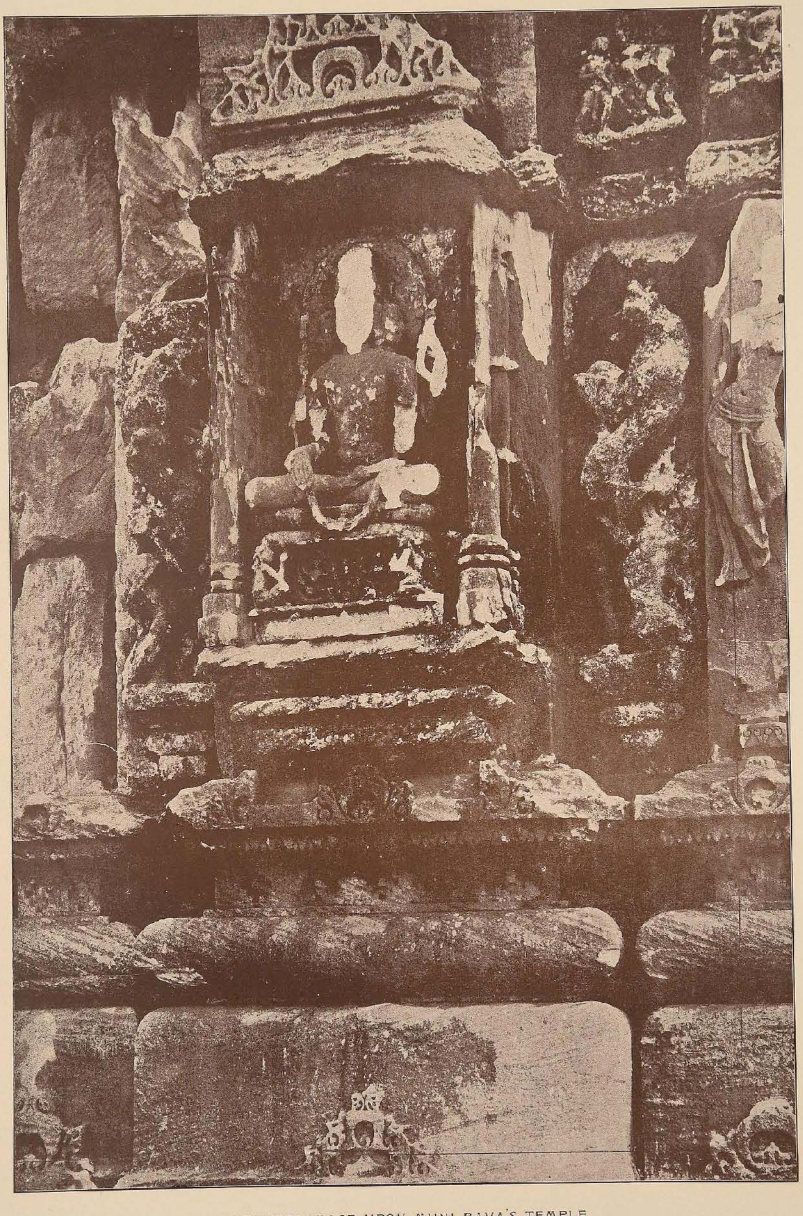


Scale of 12 2 Feet.

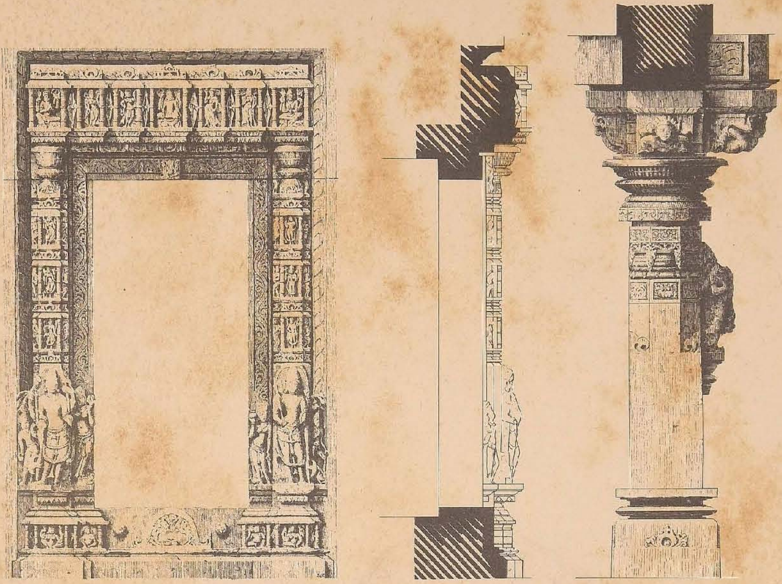
PLAN AND DETAILS OF OLD SHRINE BESIDE THE SURYA TEMPLE, AT THAN.

THE TEMPLE OF TRINETRA AT TARNETRA, NEAR THAN.

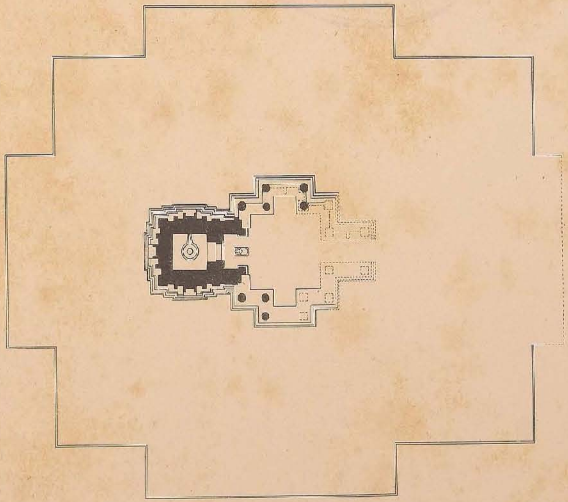
MUNI BAVA'S TEMPLE, NEAR THAN.



TRIMURTI IMAGE UPON MUNI BAVA'S TEMPLE.



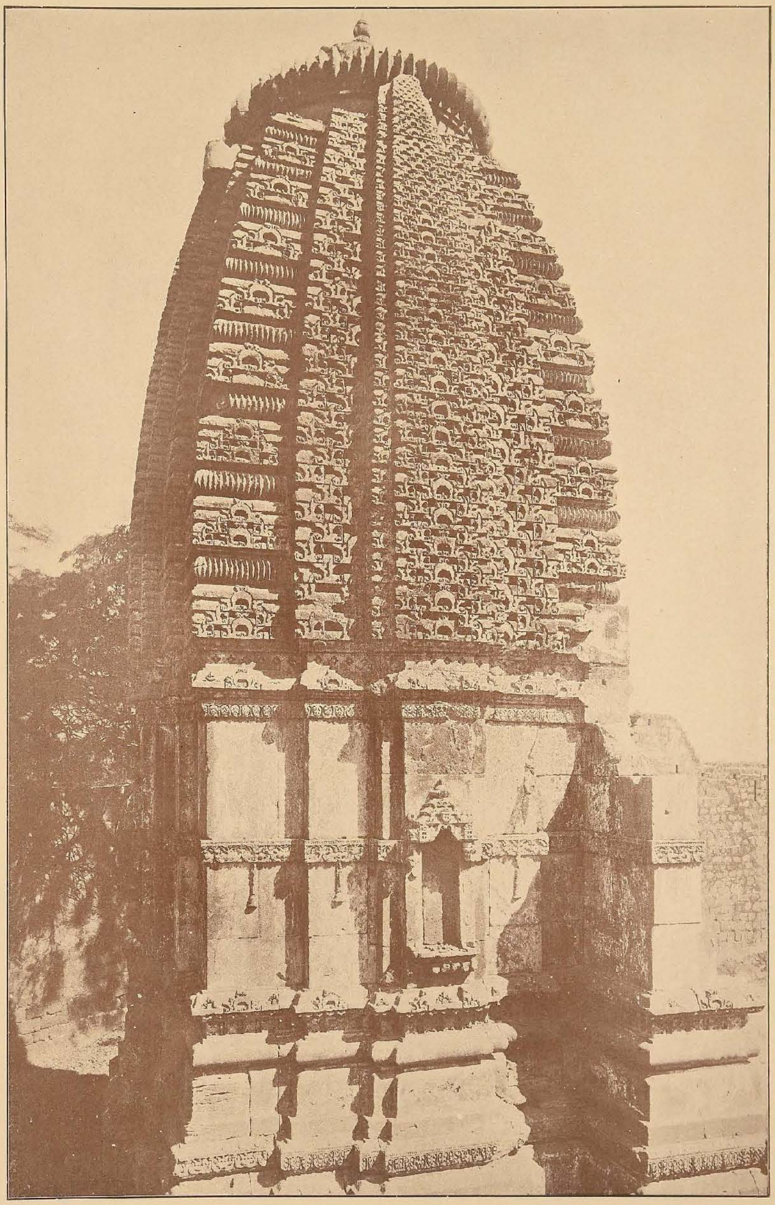
SCALE OF 12 ... 1 2 3 4 5 6 7 8 FEET.



SCALE OF 10 ... 10 20 30 40 50 FEET.

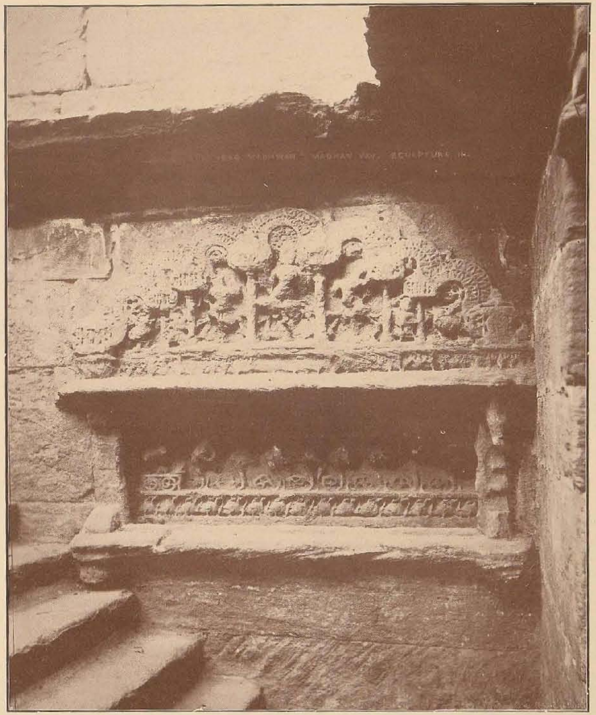
PLAN, DOOR, AND PILLAR IN MUNIBAVA'S TEMPLE, AT THAN.

THE TEMPLE OF RANIK DEVI AT WADHWAN. FROM THE NORTH-EAST.

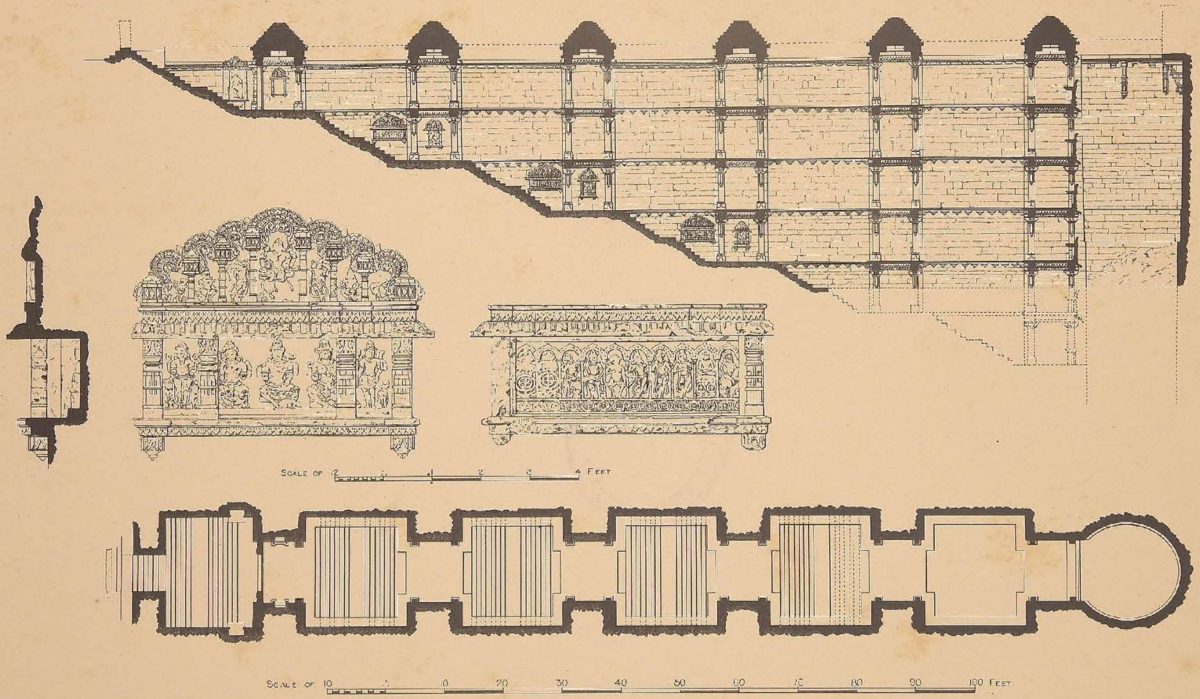


THE TEMPLE OF RANIK DEVI AT WADHWAN, FROM THE SOUTH-WEST.

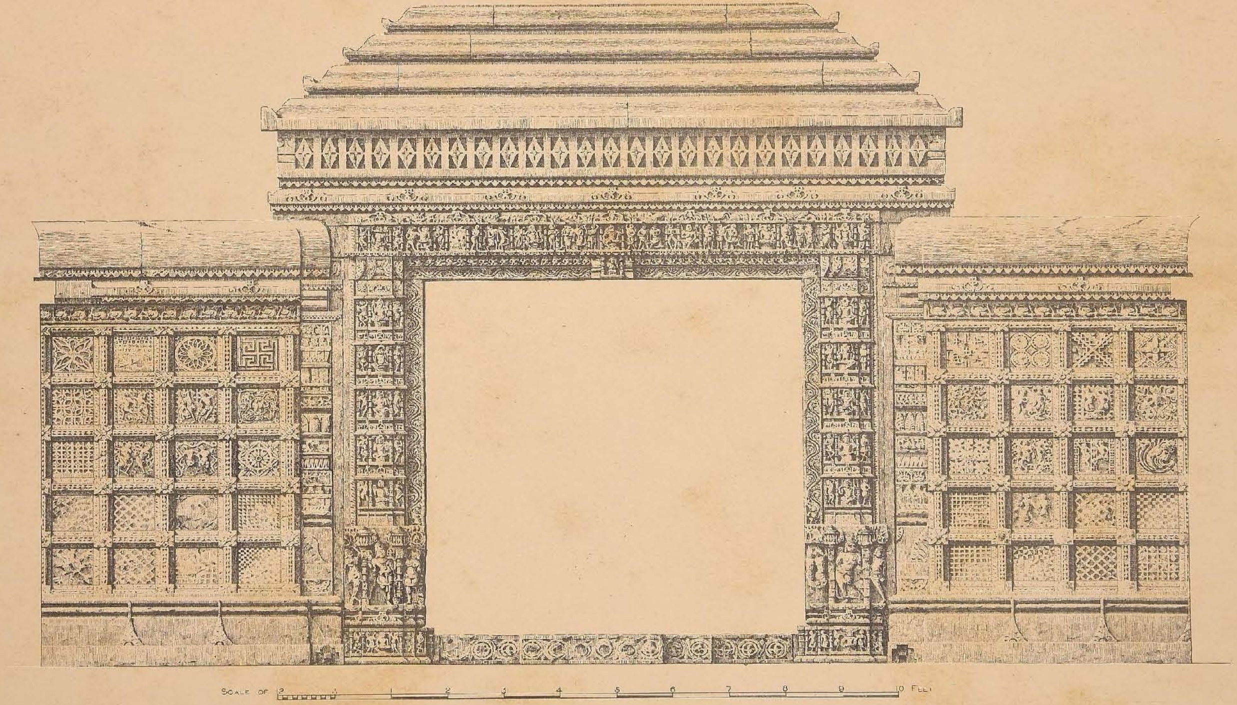
THE MADHAVA VAV AT WADHWAN.



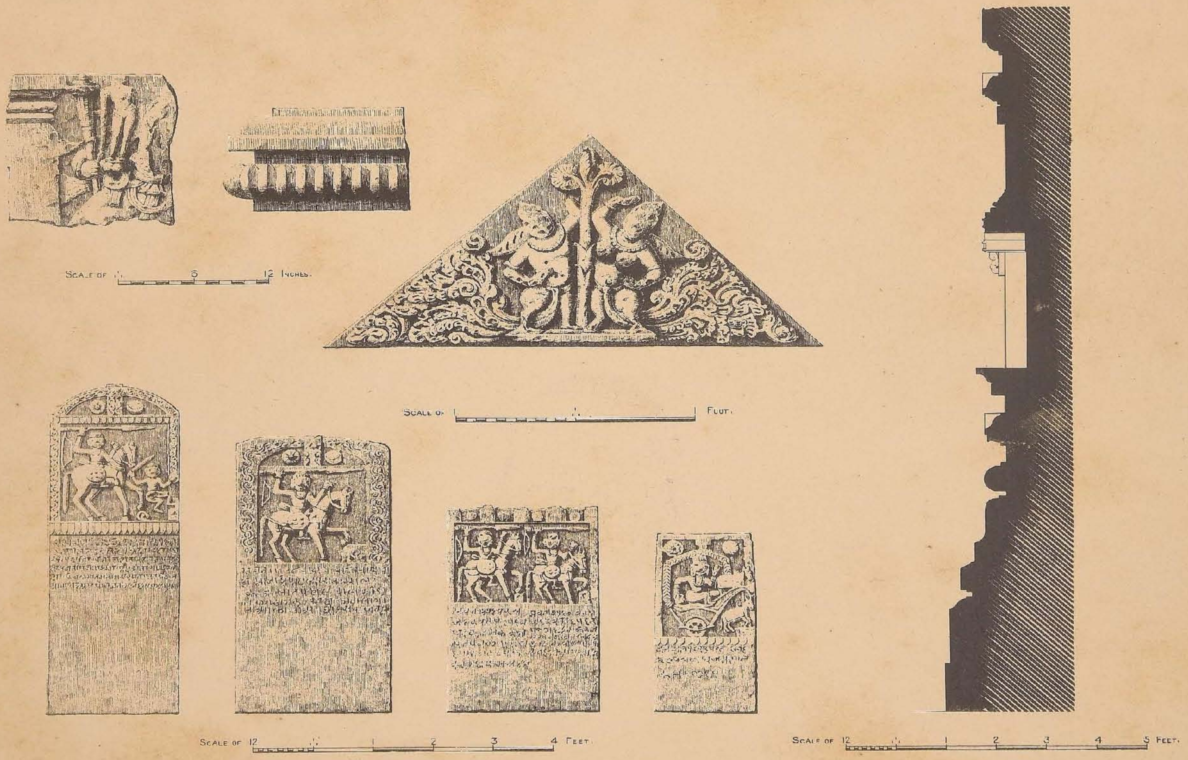
SCULPTURE IN THE MADHAVA VAV AT WADHWAN.



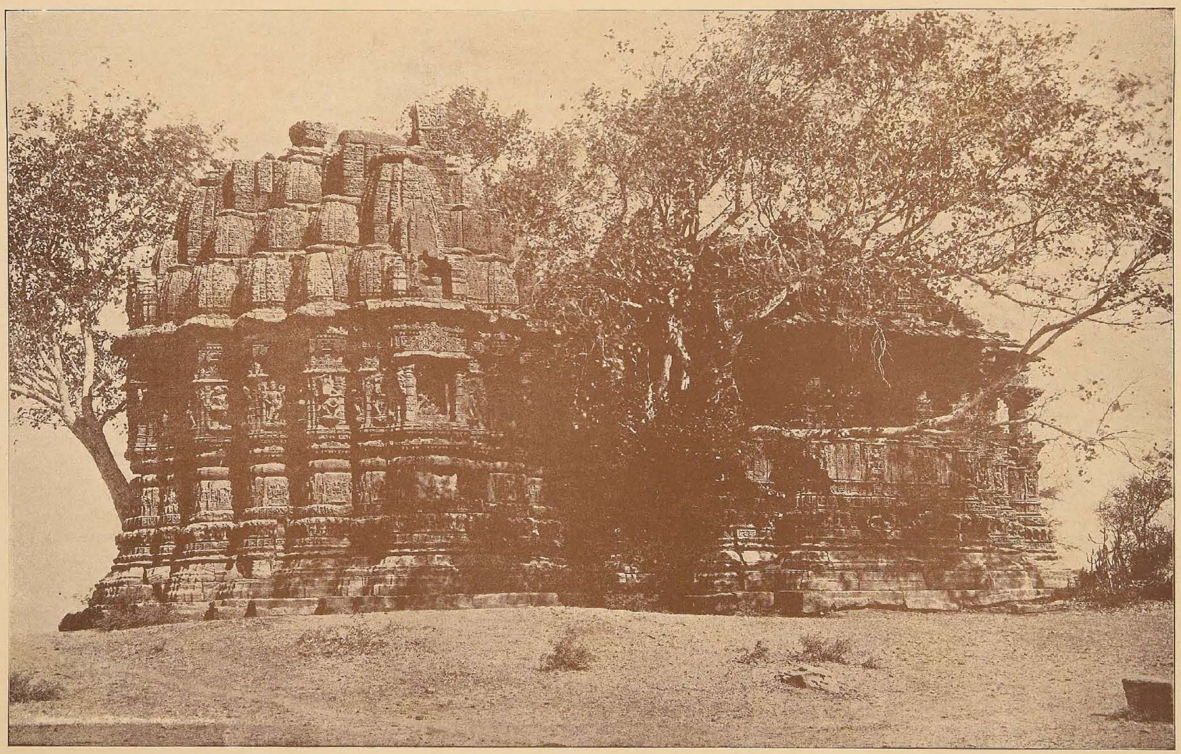
PLAN AND SECTION OF THE MADHAVA VAV, AT WADHWAN.



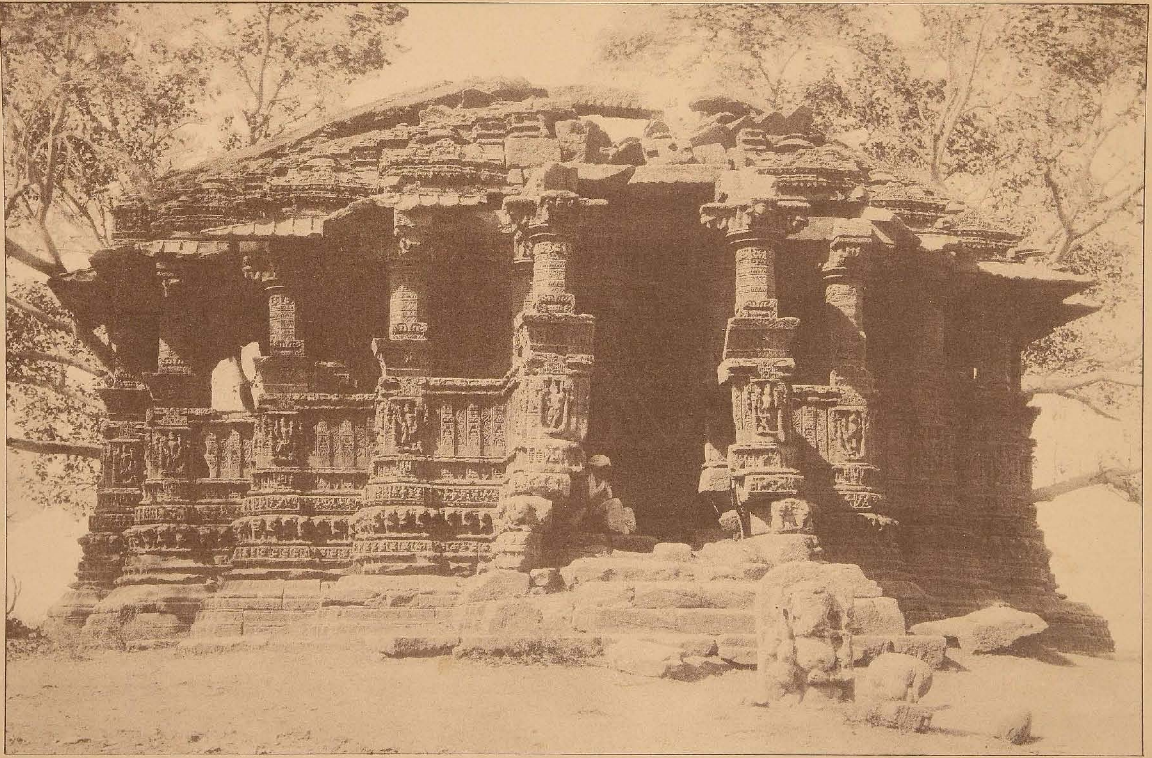
SCULPTURED SCREEN FROM THE MADHAV VAV, AT WADHWAN.



PALIYAS, SCULPTURE AND SECTION OF WALL MOULDING OF RANIK DEVIS TEMPLE, AT WADHWAN.



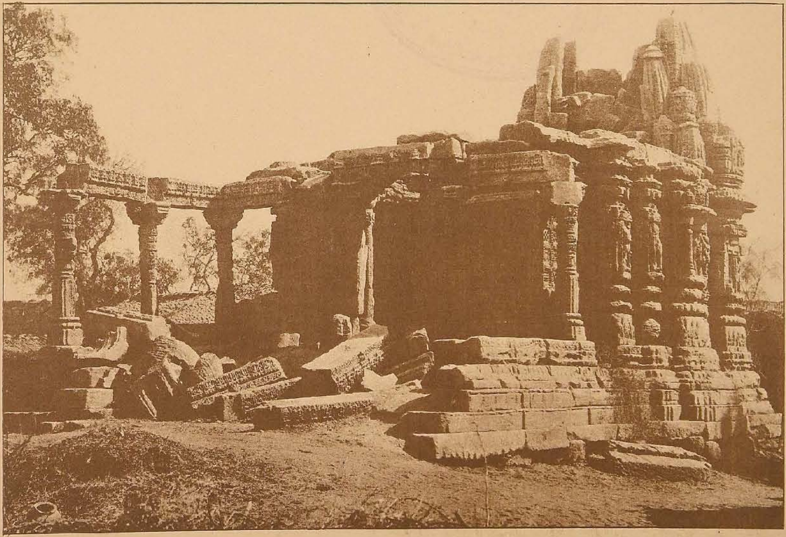
THE TEMPLE OF NAVALAKHA AT SEJAKPUR, SOUTH SIDE.



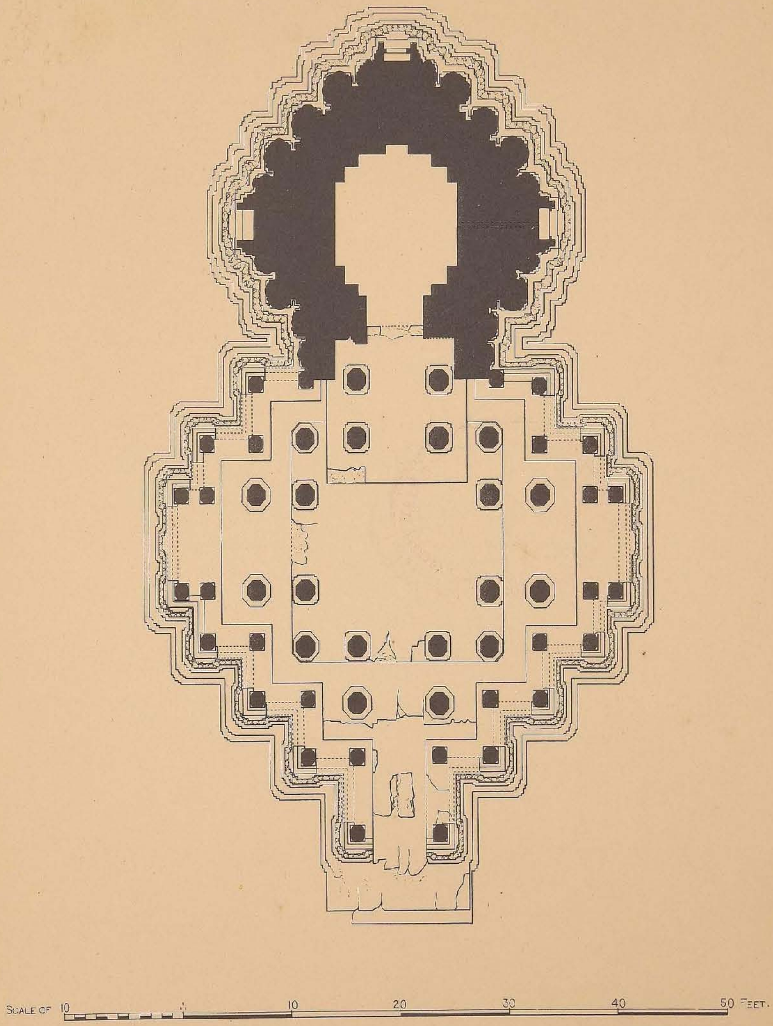
THE TEMPLE OF NAVALAKHA AT SEJAKPUR. EAST SIDE, THE FRONT.

THE TEMPLE OF NAVALAKHA AT SEJAKPUR. NORTH-EAST CORNER.

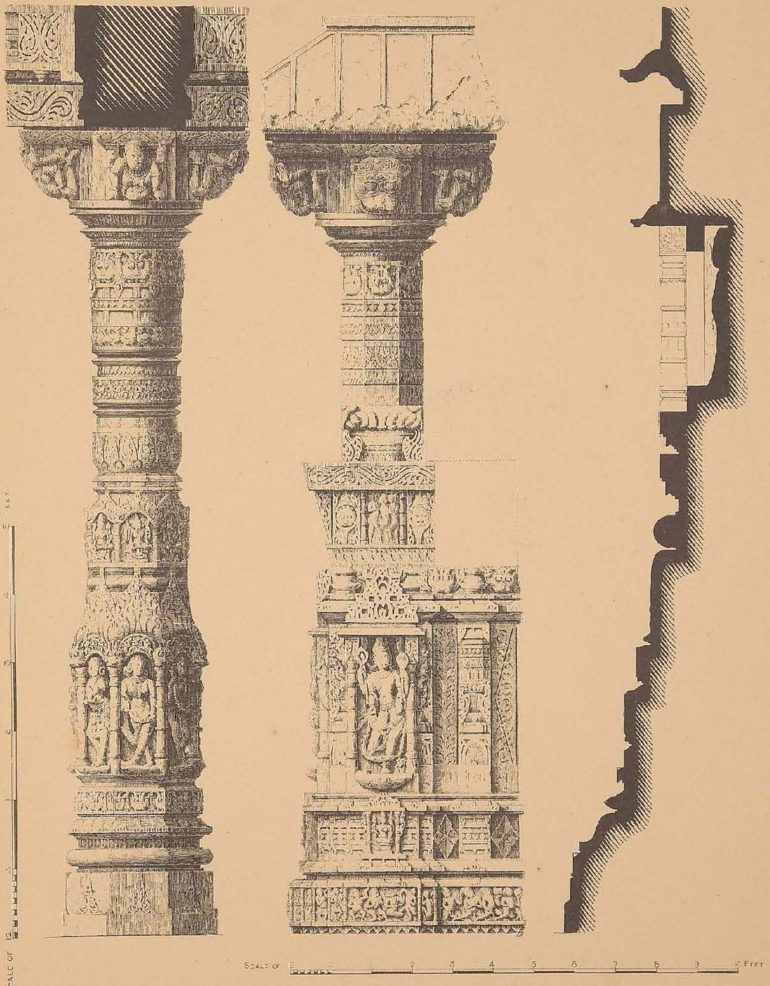
SMALL JAINA TEMPLE AT SEJAKPUR.



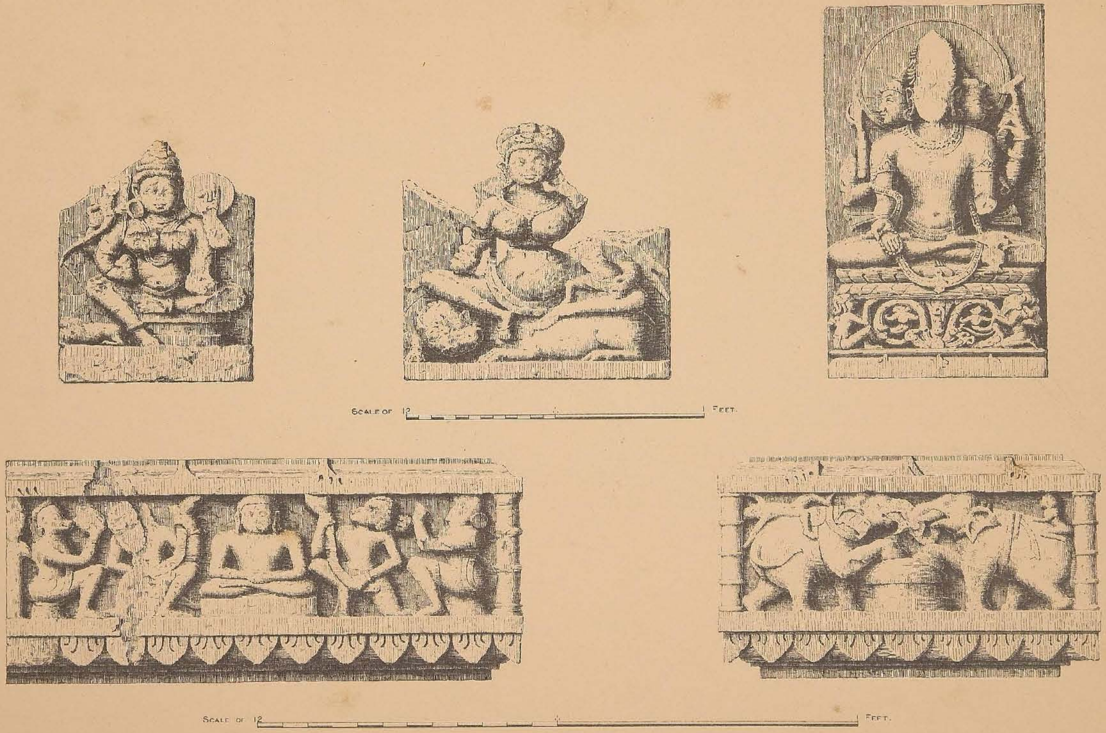
SMALL SAIVA TEMPLE AT SEJAKPUR.



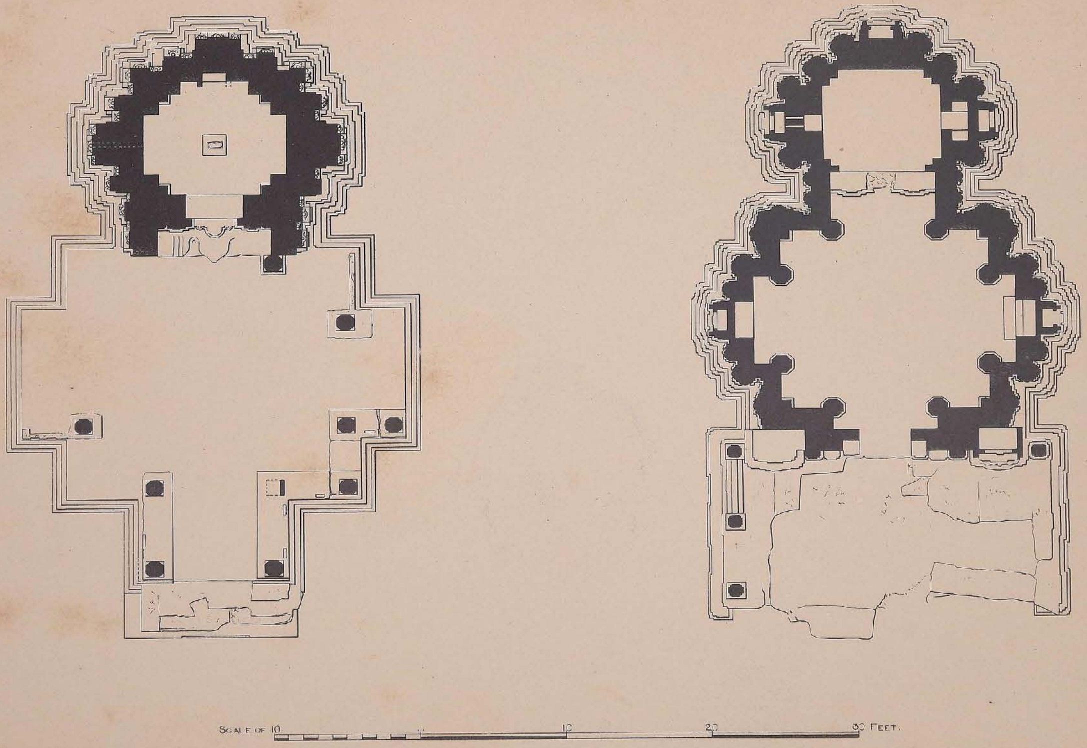
PLAN OF THE NAVALAKHA TEMPLE AT SEJAKPUR.



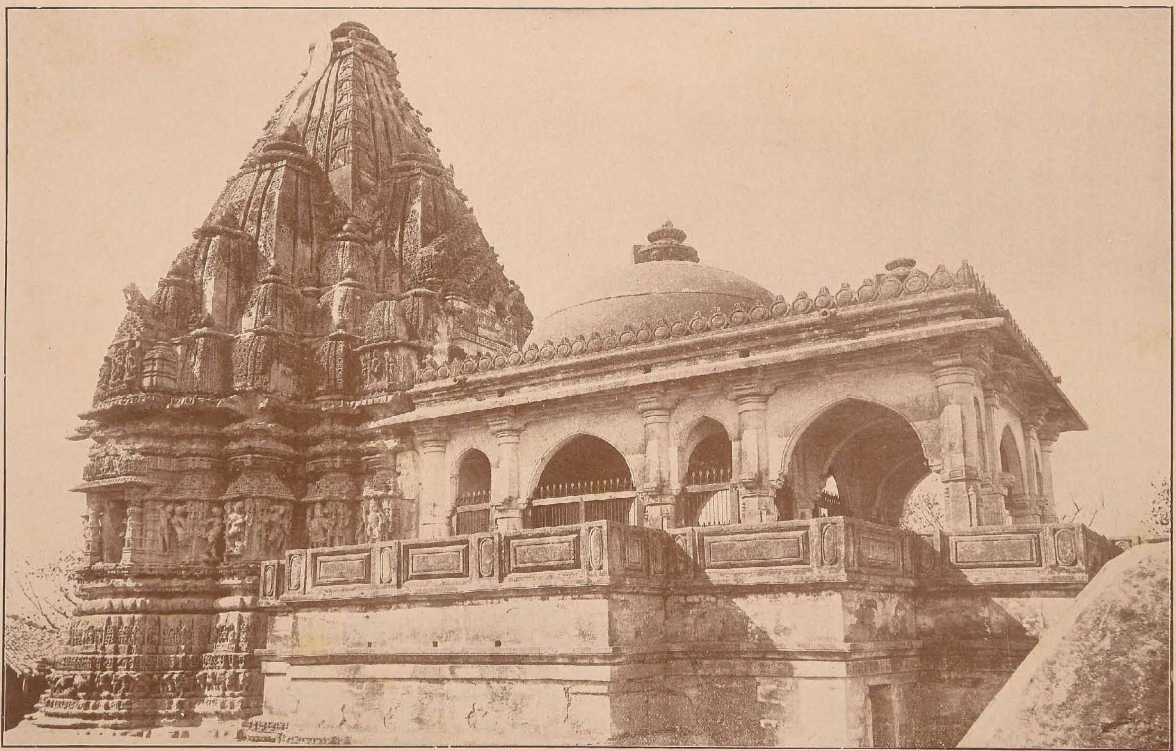
PILLARS AND WALL SECTION FROM THE TEMPLE OF NAVALAKHA, AT SEJAKPUR.



SCULPTURES FROM THE TEMPLE OF NAVALAKHA, AT SEJAKPUR, AND IMAGE FROM MUNI BAVA'S TEMPLE.



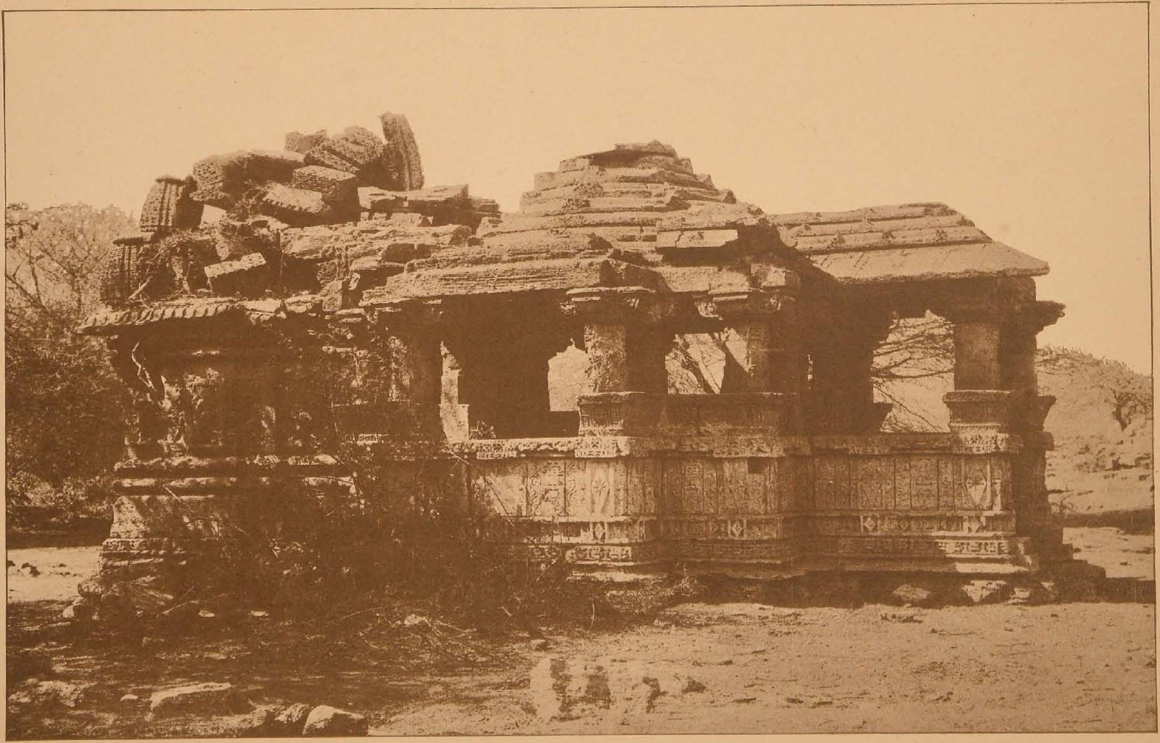
PLANS OF SMALL SAIVA AND JAINA TEMPLES, AT SEJAKPUR.



THE TEMPLE OF ANANTESVARA AT ANANDAPUR, SOUTH SIDE.

DETAILS OF WALL SCULPTURE ON TEMPLE OF ANANTESVARA, AT ANANDAPUR.

TRIPLE-SHRINED TEMPLE AT PARBADI, SOUTH SIDE.



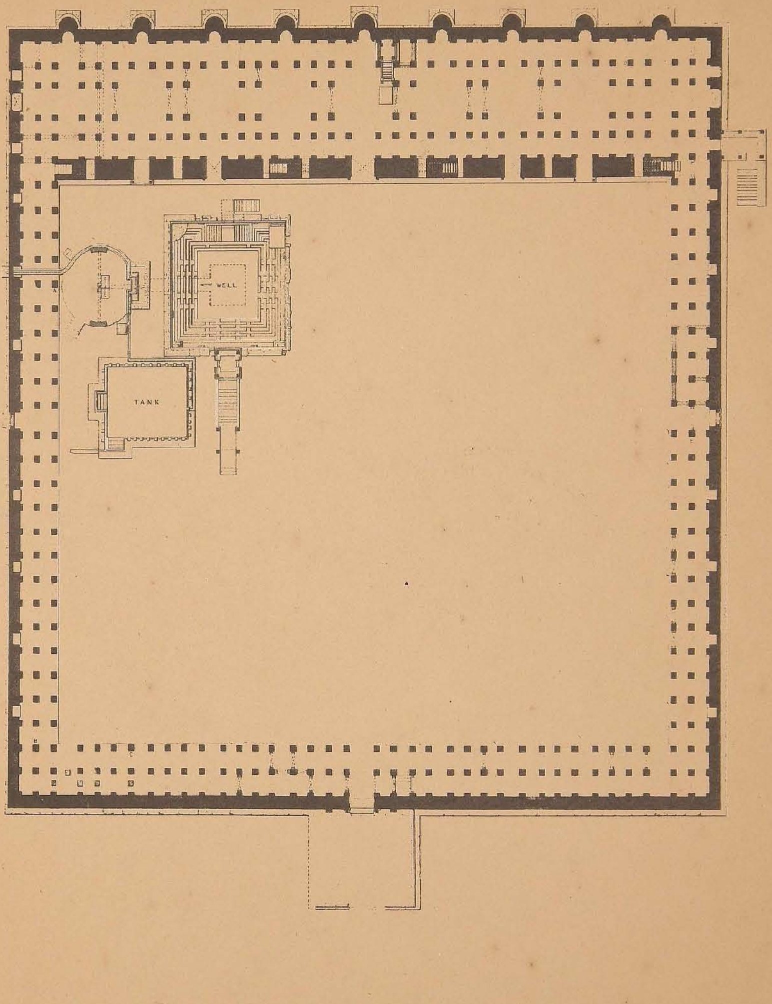
THE TEMPLE IN THE TANK AT CHAUBARI

OLD TEMPLE IN THE VILLAGE AT CHAUBARI.

THE JAMI MASJID AT MANGROL.

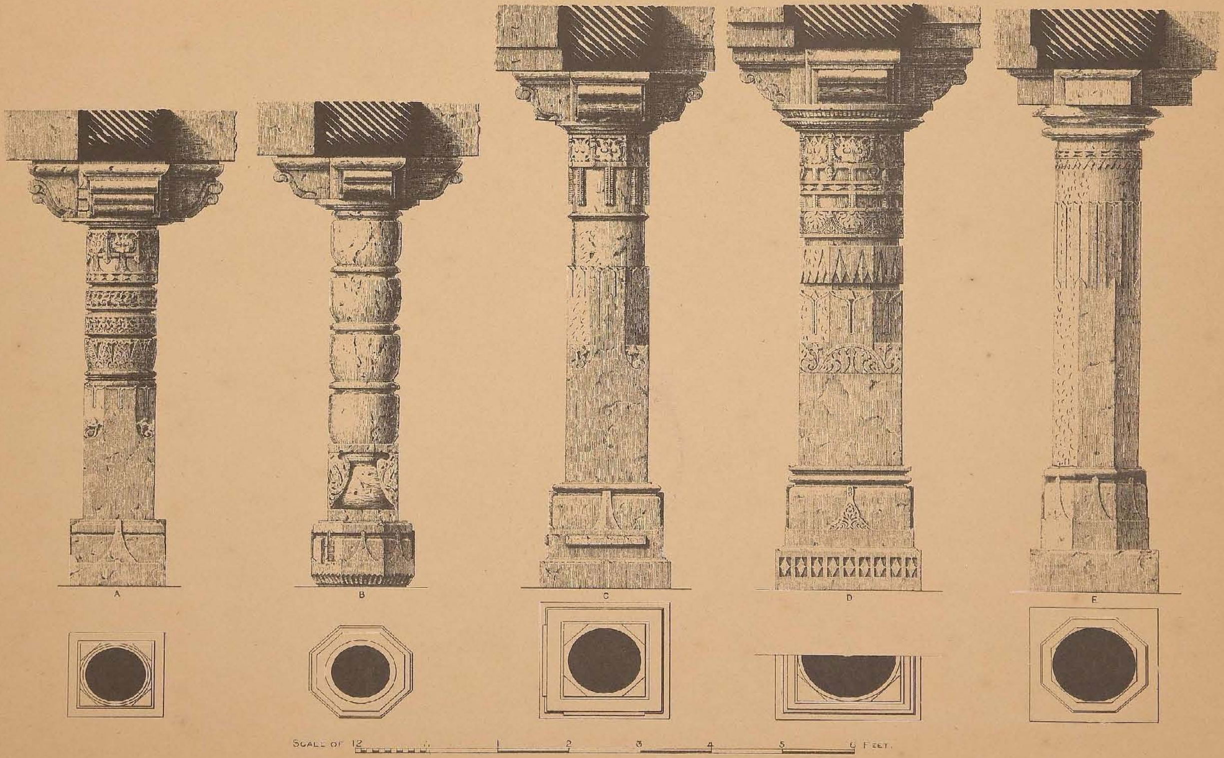
INTERIOR OF THE JAMI MASJID AT MANGROL.

PLATE LXXVI

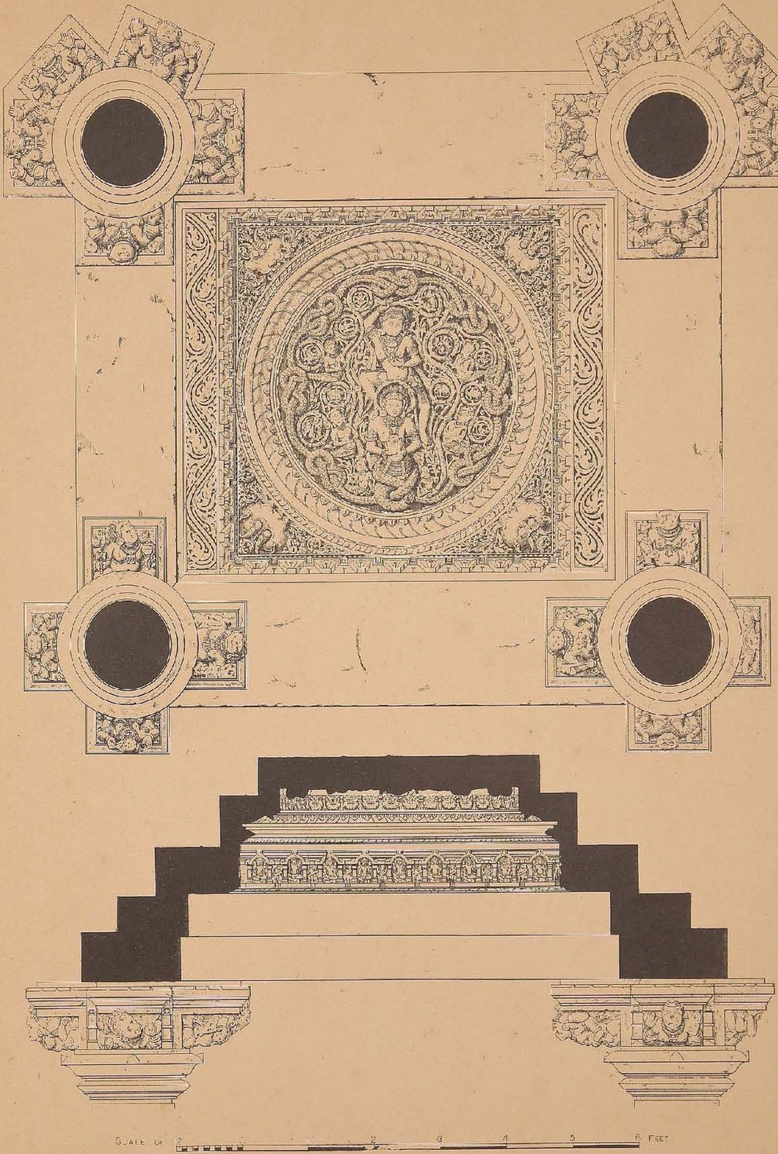


SCALE OF 0 10 20 40 60 80 100 120 140 160 180 200 FEET

PLAN OF THE JAMI MASJID. AT MANGROL.

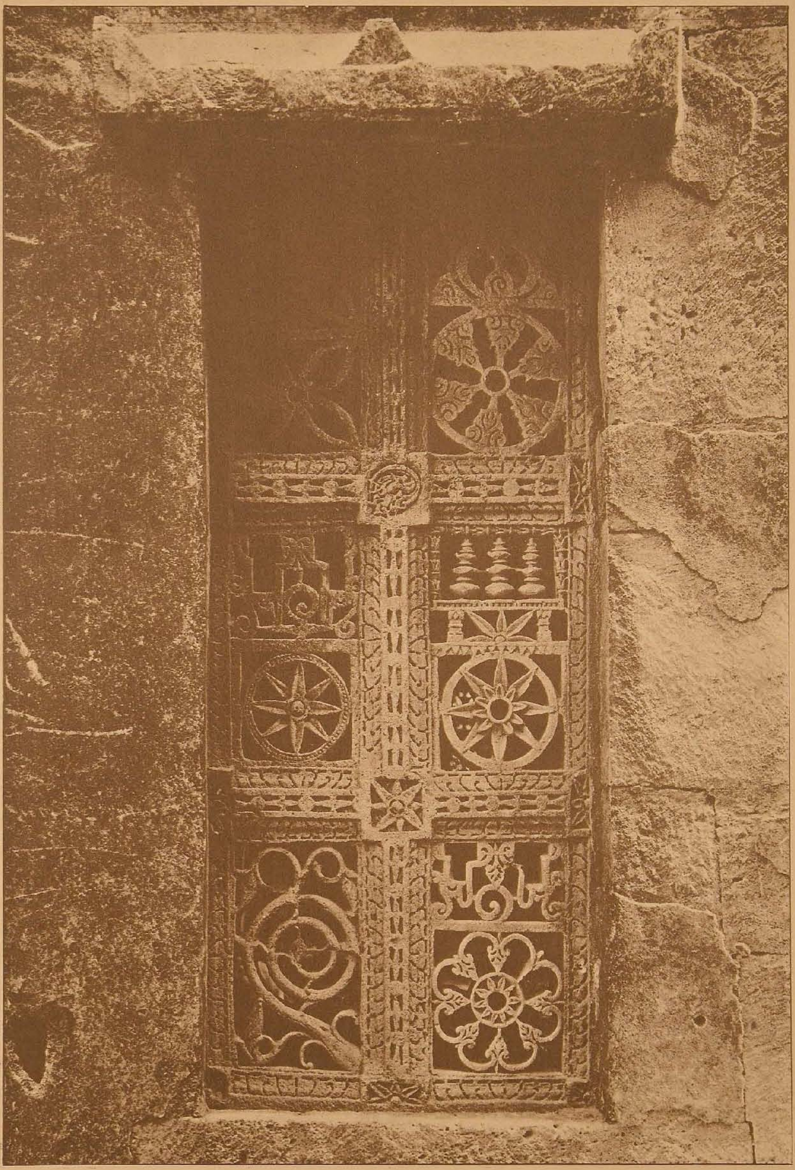


PILLARS FROM THE JAMI MASJID, AT MANGROL.

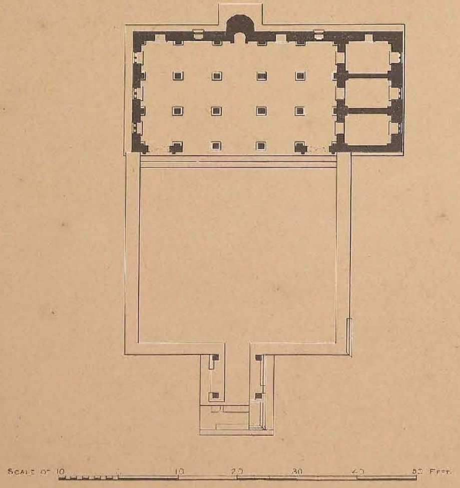


CEILING PANEL FROM THE JAMI MASJID, AT MANGROL.

THE RAHIMAT MASJID AT MANGROL.

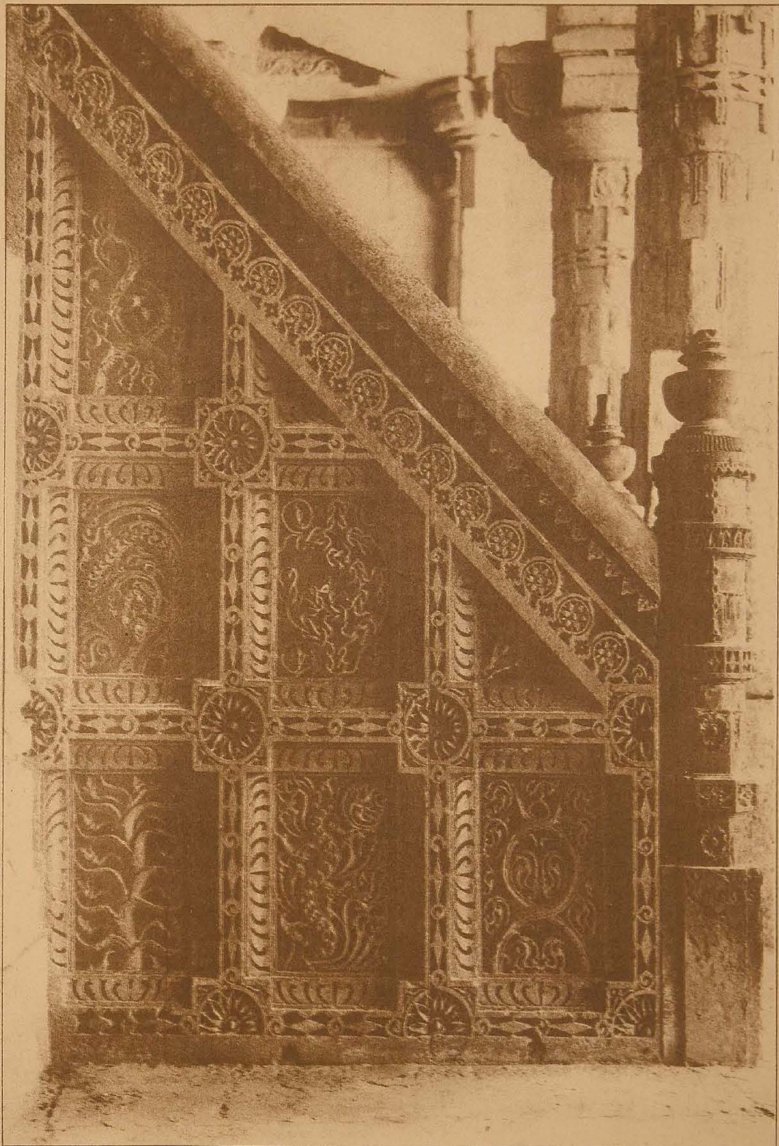


WINDOW IN THE RAHIMAT MASJID AT MANGROL.



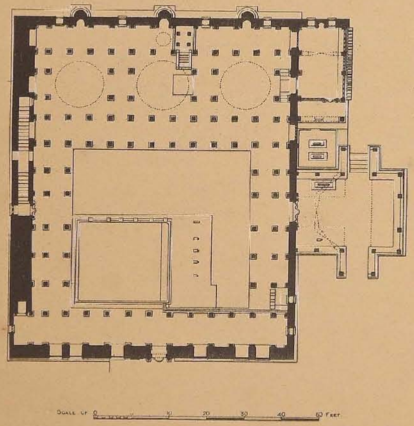
PLAN AND ARCH OF RAHIMAT MASJID, AT MANGROL.

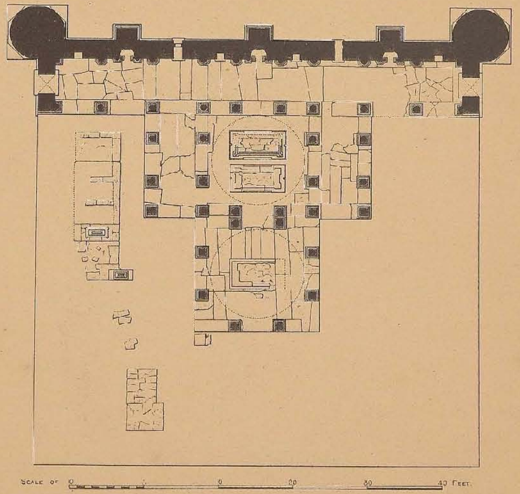
THE RAVALI MASJID AT MANGROL.

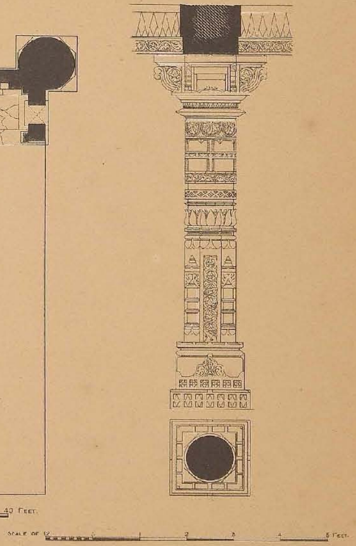


SIDE OF THE PULPIT STEPS IN THE RAVALI MASJID AT MANGROL.

PLATE LXXXIV

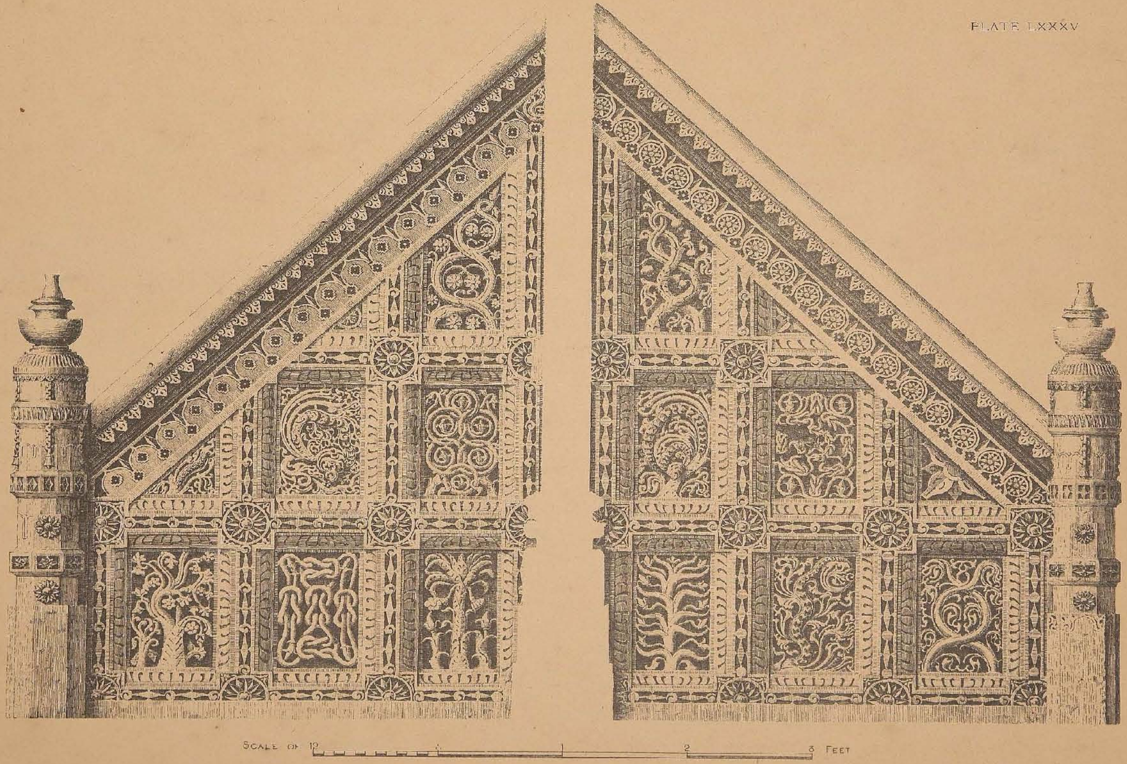






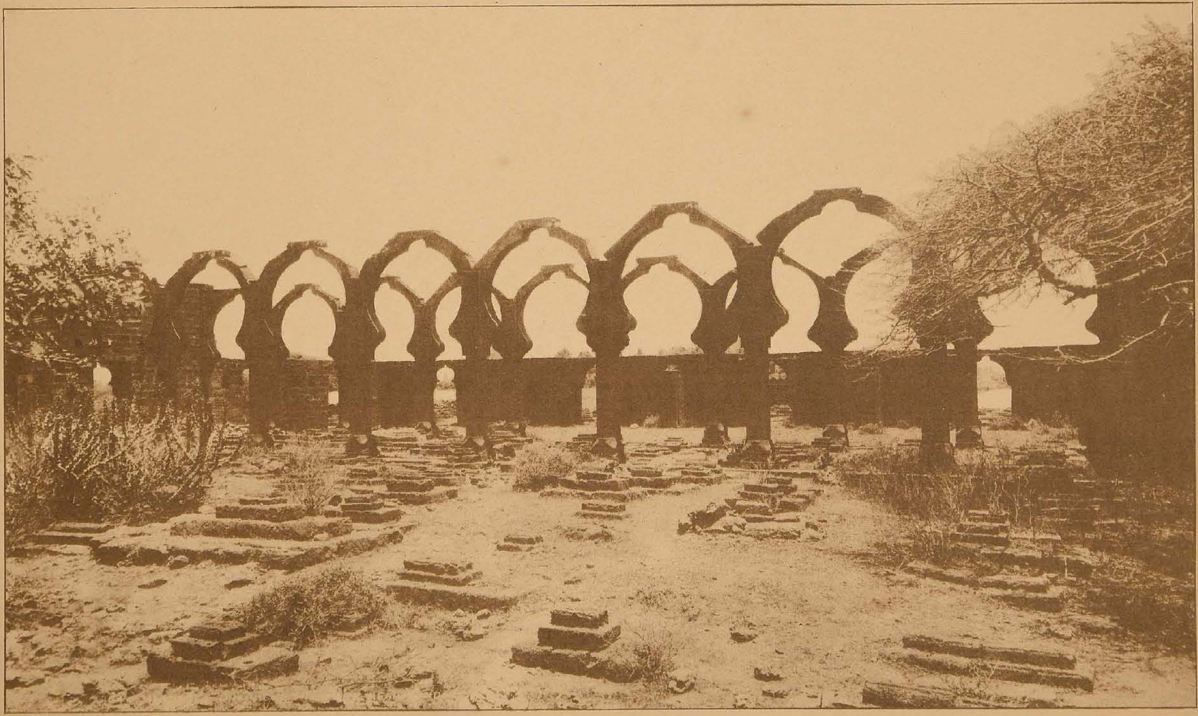
PLAN OF RAVALI MASJID, AND PLAN AND PILLAR OF OLD MASJID NEAR THE BANDAR, AT MANGROL.

PLATE LXXXV



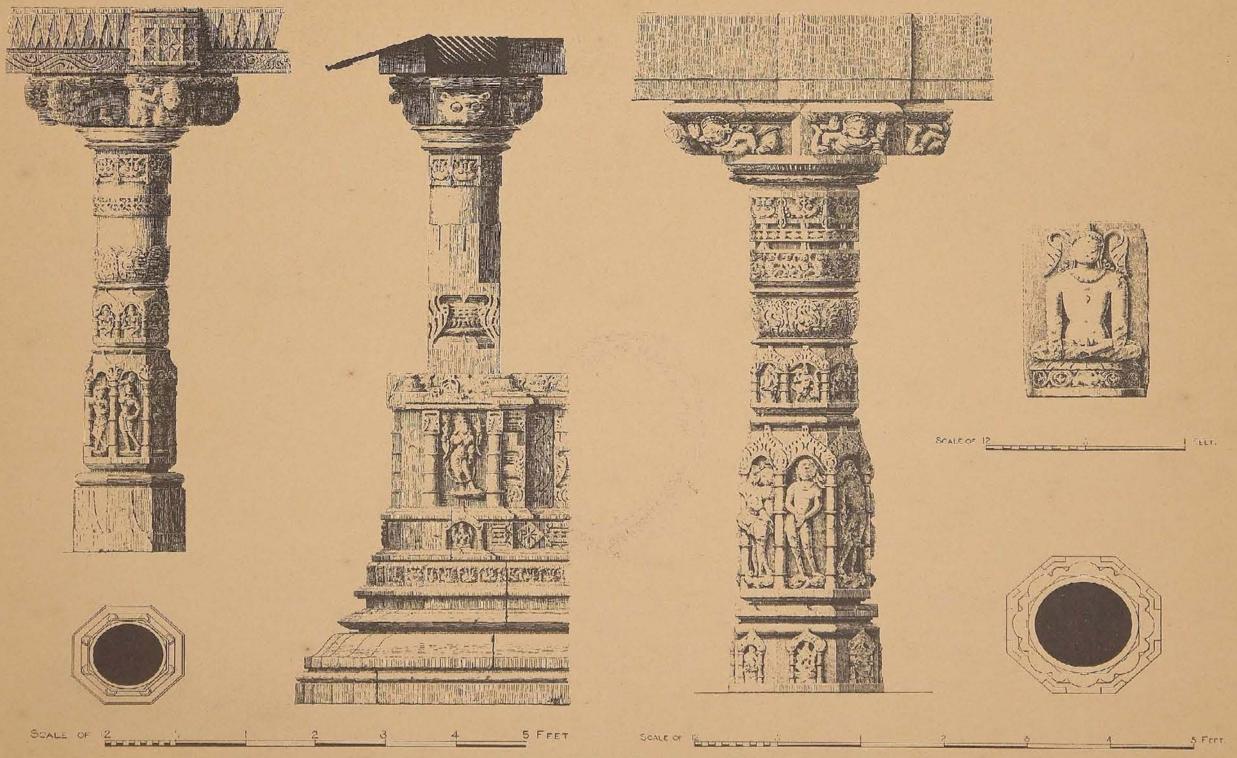
SIDE WALLS OF PULPIT STEPS IN THE RAVALI MASJID, AT MANGROL.

OLD MOSQUE NEAR THE BANDAR AT MANGROL.

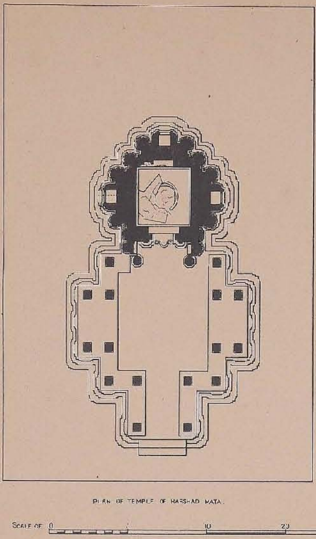


UNFINISHED MOSQUE NEAR THE BANDAR AT MANGROL.

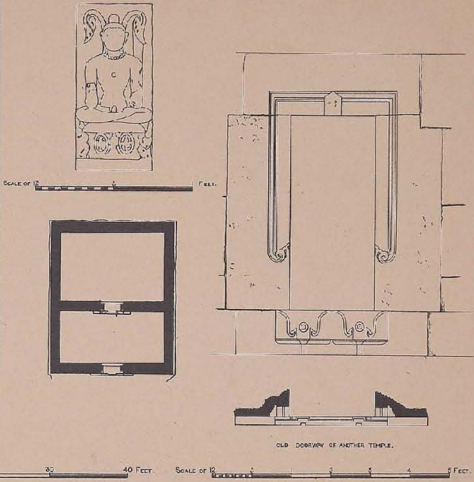
THE TEMPLE OF NILAKANTHA AT MIANI.



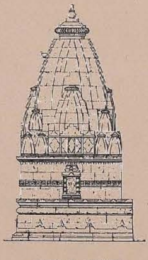
TWO PILLARS FROM HARSAT MATA, AND PILLAR AND SCULPTURE FROM NILAKANTHA, AT MIANI.



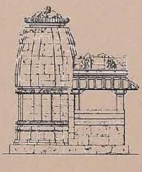
PLAN OF TEMPLE OF HARSHAD MATA.



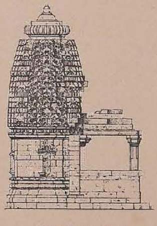
OLD DOORWAY OF ANOTHER TEMPLE.



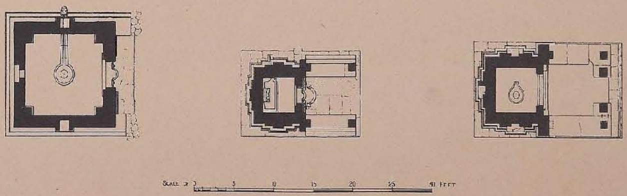
TEMPLE OF MAHADEVA.



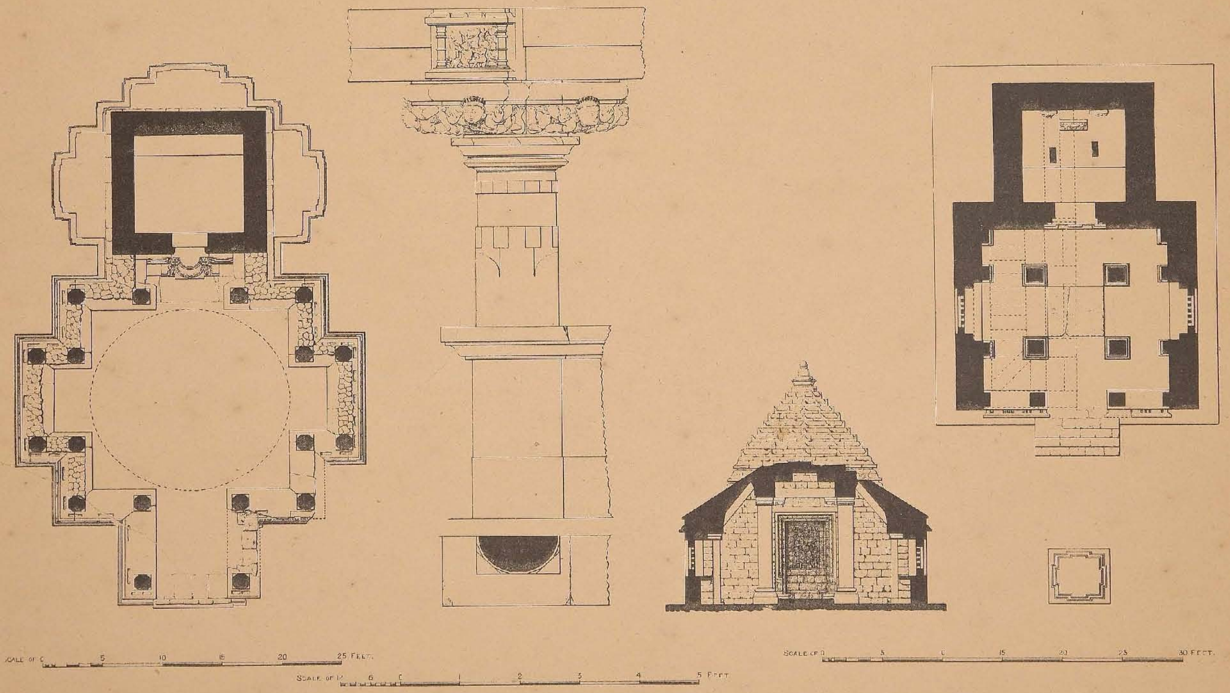
TEMPLE OF GANPATI.



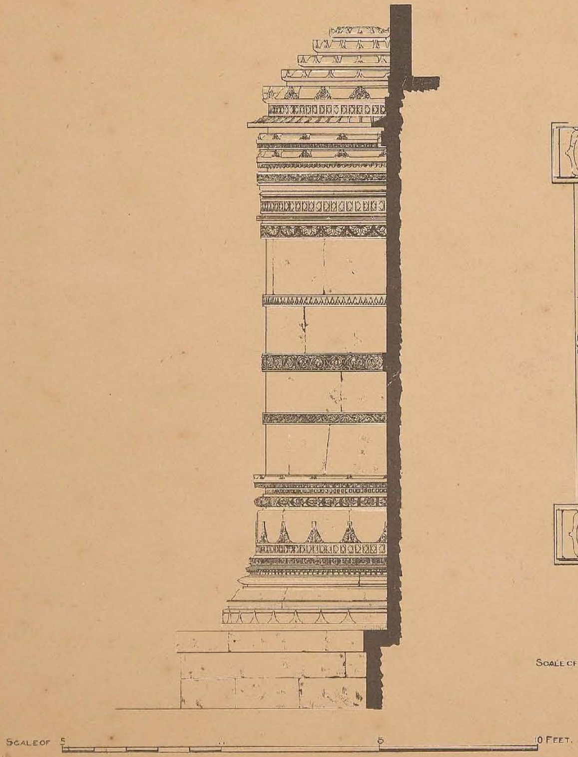
TEMPLE OF MAHADEVA.

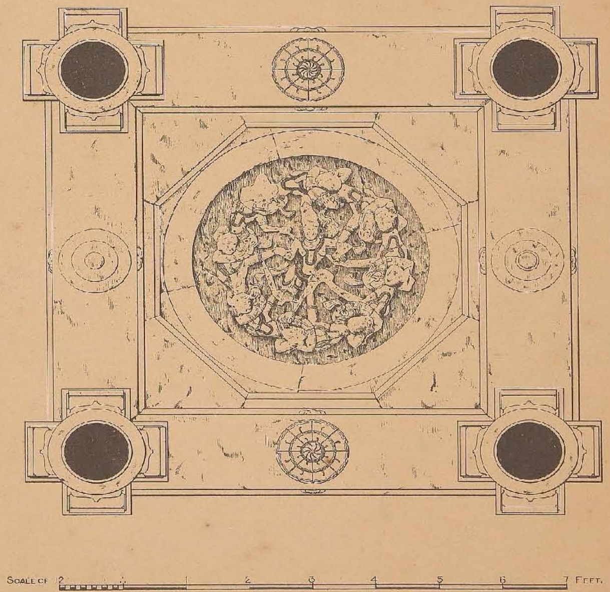


PLANS AND ELEVATIONS OF TEMPLES AT MIANI



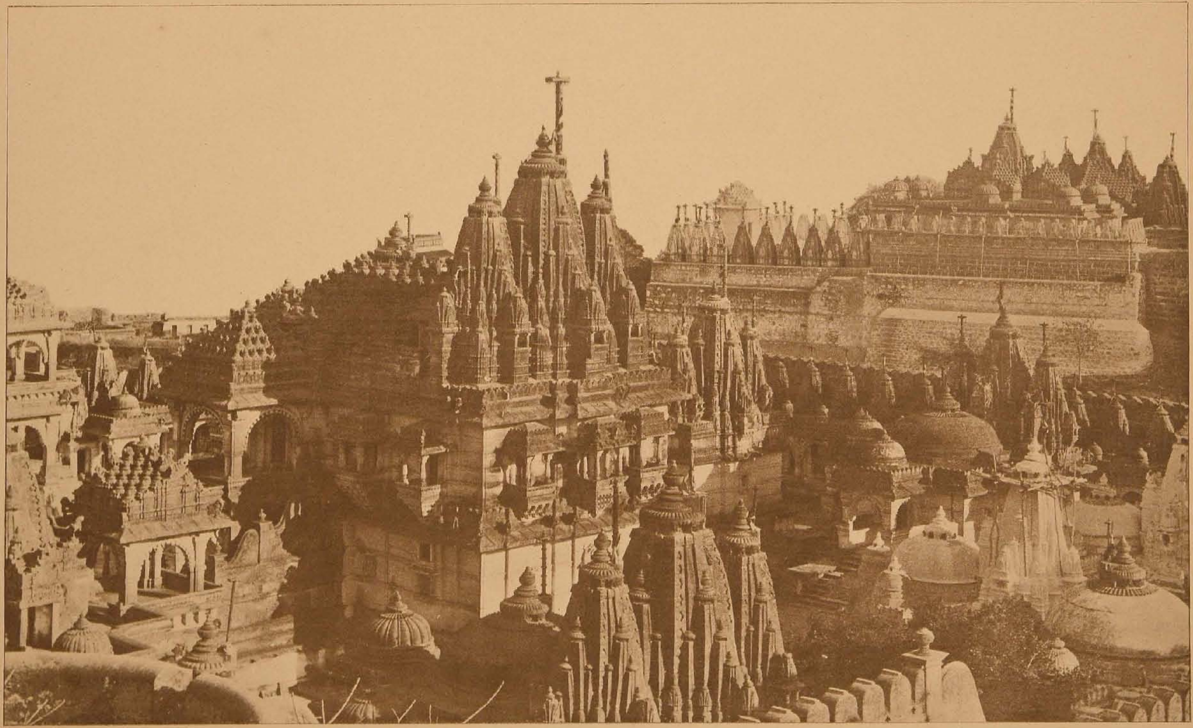
PLAN AND PILLAR FROM TEMPLE OF MADHAV, AND PLAN AND CROSS SECTION OF TEMPLE OF SURYA, AT MADHAVAPUR.





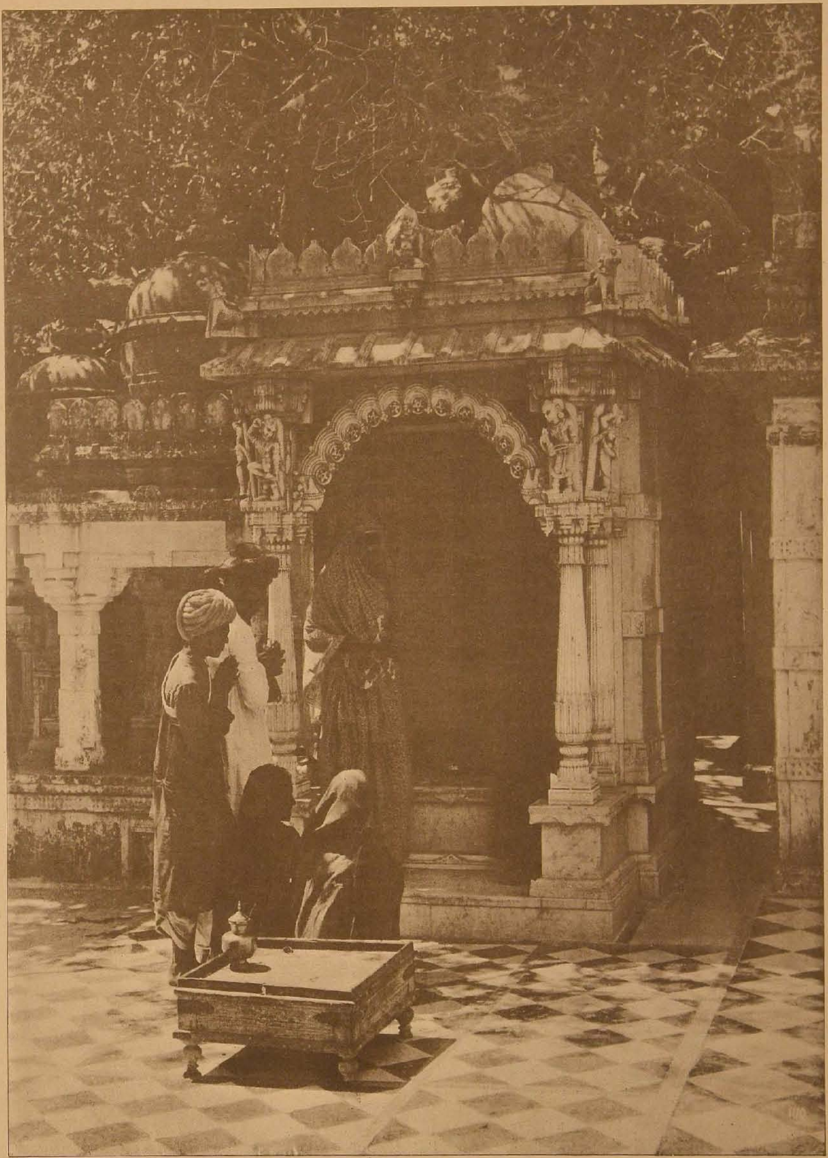
BUTTRESS FROM THE JAMI MASJID AT MANGROL, AND CEILING FROM TEMPLE AT MADHAVAPUR.

SATRUNJAYA HILL. THE SOUTHERN HILL AND BALABHAI'S TEMPLE.

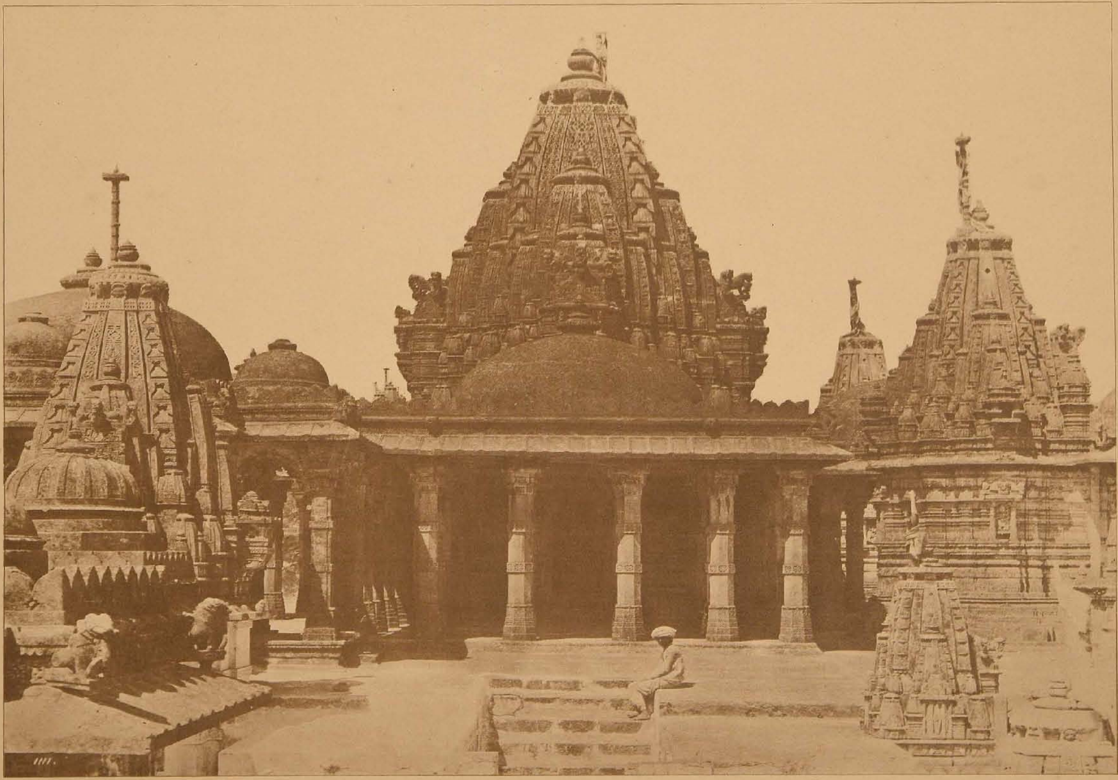


MOTISHAH'S TUK AND TEMPLE ON SATRUNJAYA.

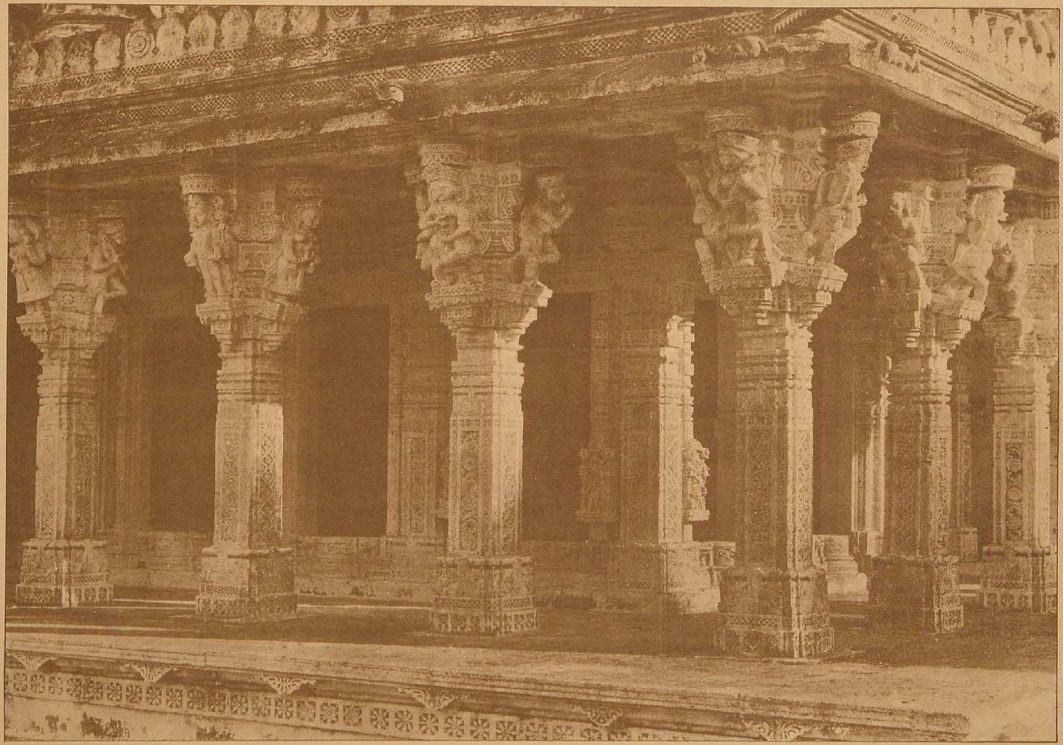
THE TEMPLE OF ADISHVAR BHAGAVAN ON SATRUNJAYA.



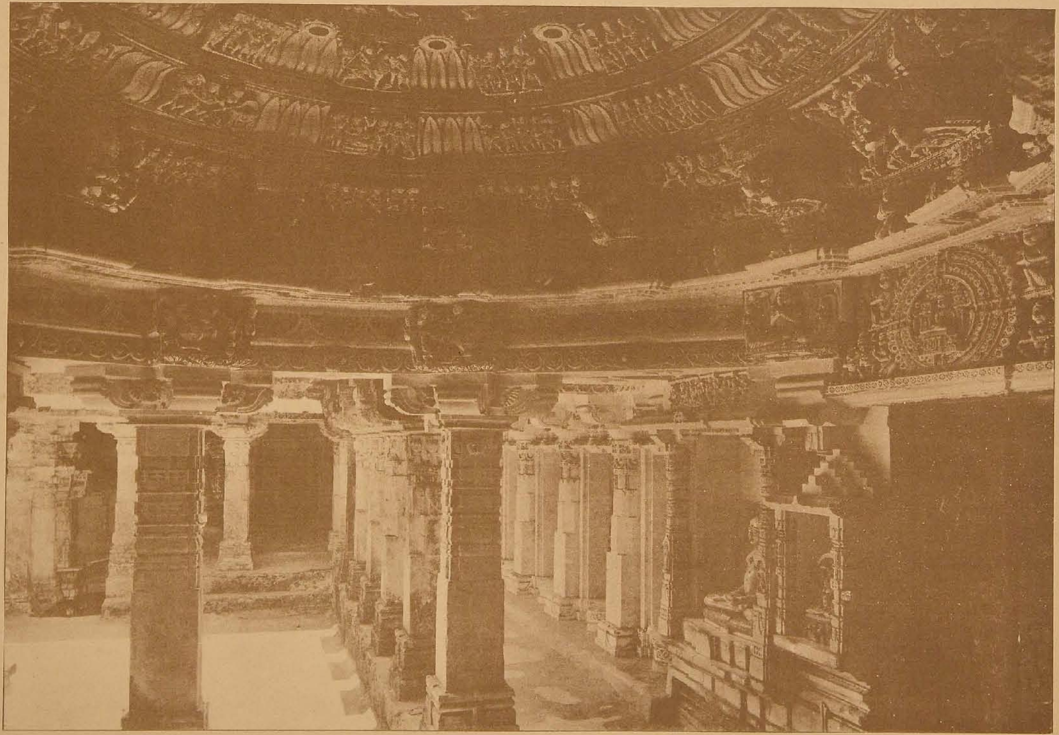
DALPATBHAI BHAGUBHAI'S SHRINE ON SATRUNJAYA.



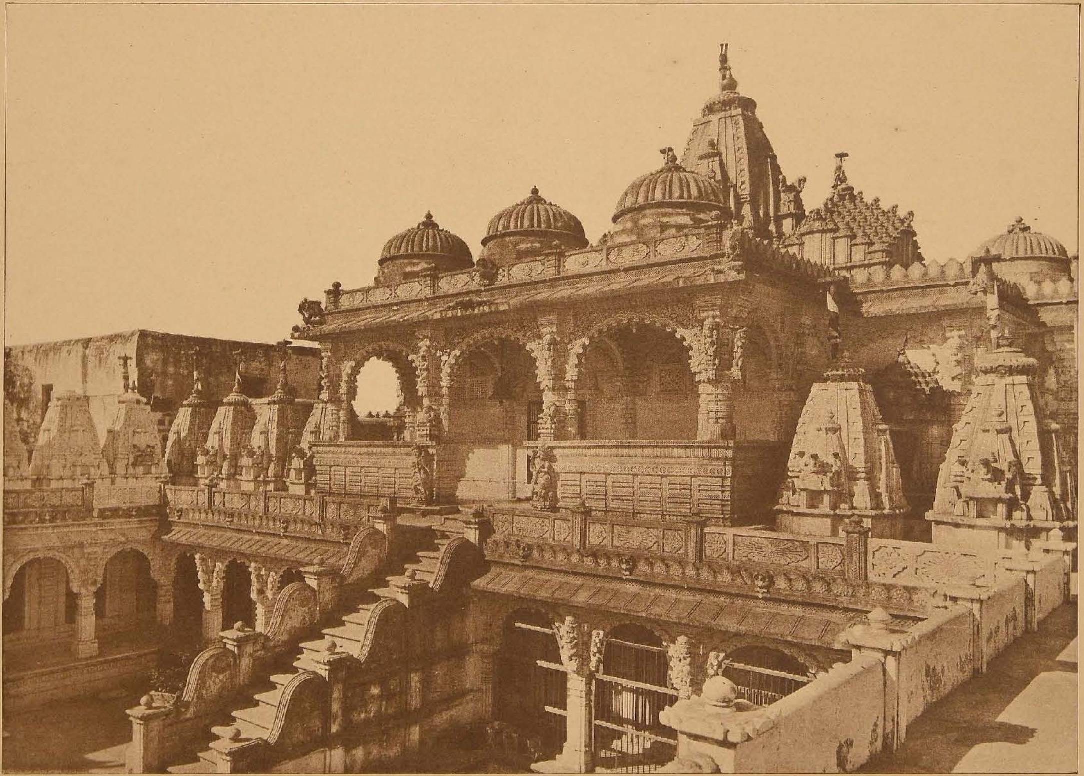
THE GREAT CHAUMUKHA TEMPLE ON THE NORTHERN HILL, SATRUNJAYA.



COLUMNS ON THE SOUTH SIDE OF THE GREAT CHAUMUKHA TEMPLE, SATRUNJAYA.



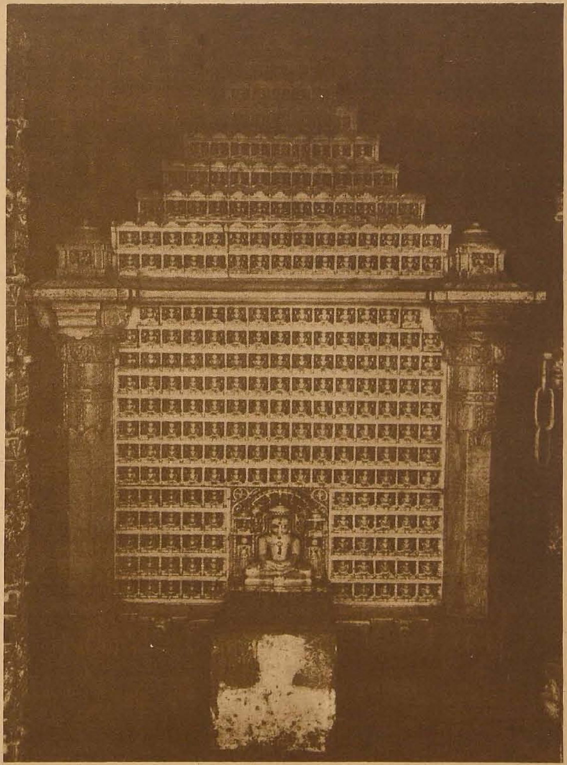
INTERIOR OF THE BHULAVANI TEMPLE ON SATRUNJAYA.



KESAVJI NAYAKA'S TEMPLE ON SATRUNJAYA.

THE PANCH PANDAVA TEMPLE ON SATRUNJAYA.

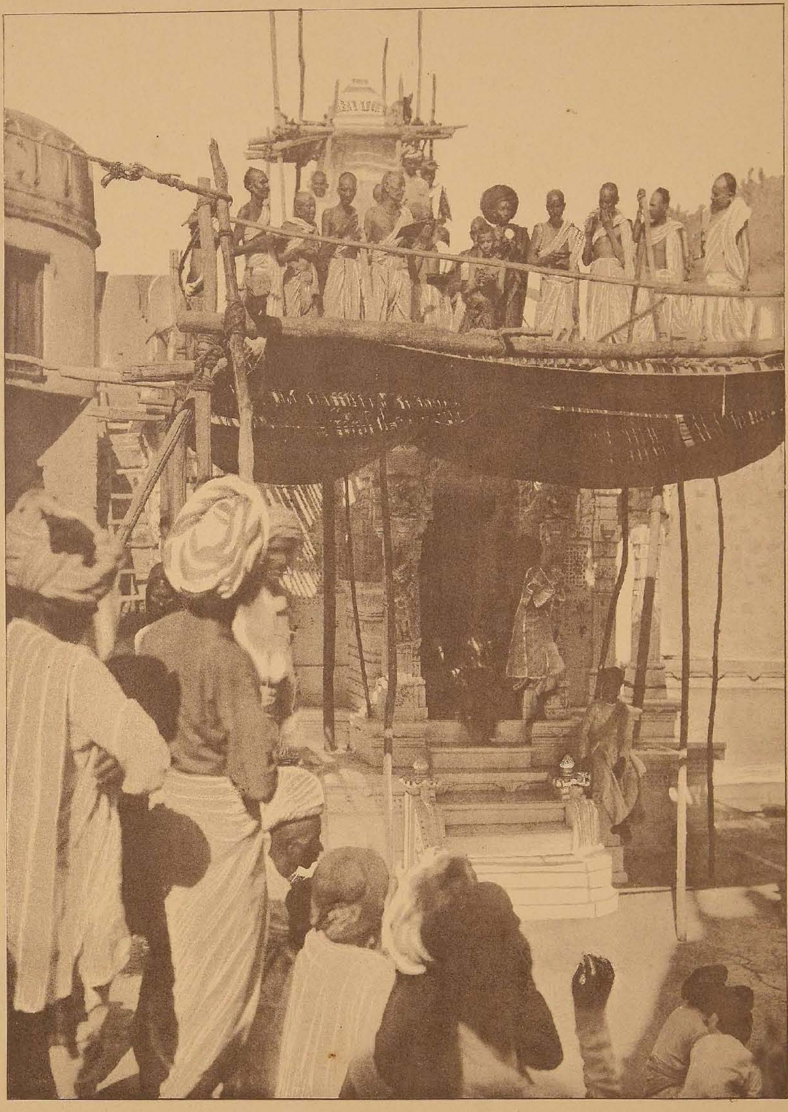
IMAGE OF PARSVANATHA IN THE BALABHAI TUK, SATRUNJAYA.



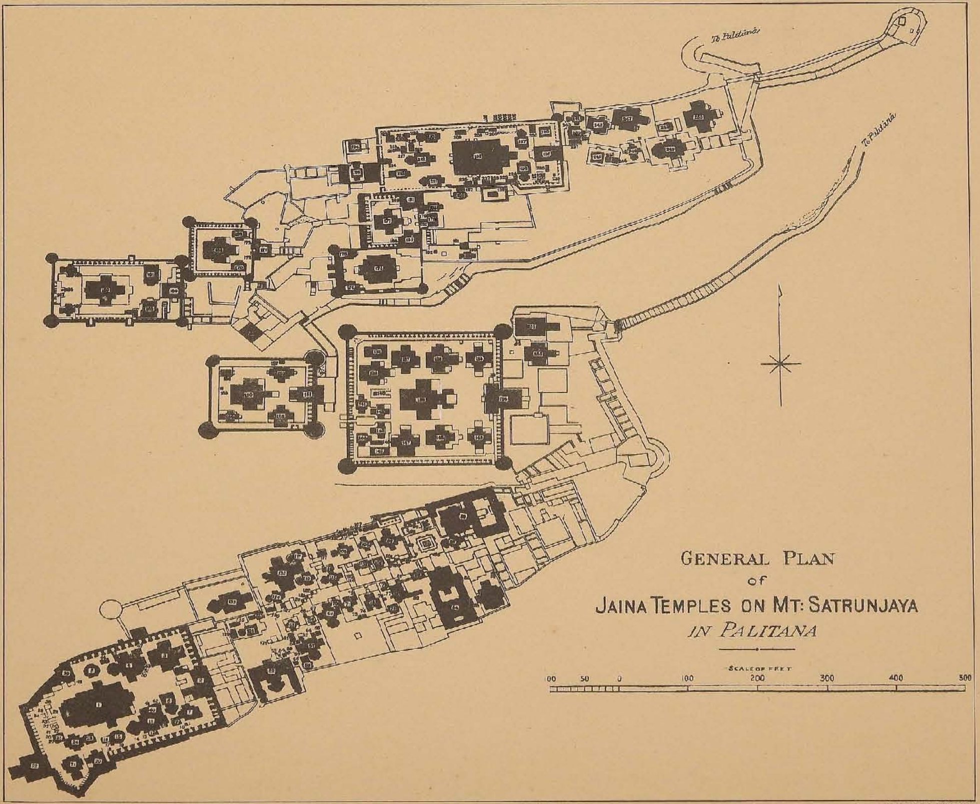
ALTAR WITH 1008 IMAGES. BEHIND THE PANCH PANDAVA TEMPLE. SATRUNJAYA.

MOTISHAH'S TEMPLE UPON SATRUNJAYA.

INTERIOR OF THE NANDISVARA DVIPA TEMPLE, SATRUNJAYA.



INSTALLATION OF AN IMAGE IN A NEW TEMPLE: OFFERINGS TO THE DIKPALAS. SATRUNJAYA.



To Palitana
To Palitana
GENERAL PLAN
of
JAINA TEMPLES ON MT: SATRUNJAYA
IN PALITANA
SCALE OF FEET
100 50 0 100 200 300 400 500